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THE

# HINDU PANTHEON.

BY

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MEMBER OF THE ASIATIC SOCIETY OF CALCUTTA,
AND OF THE LITERARY SOCIETY OF BOMBAY.

A NEW EDITION,

WITH ADDITIONAL PLATES,

CONDENSED AND ANNOTATED,

BY THE

REV. W. O. SIMPSON.

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TO

THE RIGHT HONORABLE

**Sir William T. Denison, K. C. B.,**

GOVERNOR OF THE MADRAS PRESIDENCY,

WHOSE POSITION AS THE REPRESENTATIVE OF THE BRITISH CROWN,

GIVES HIM A SPECIAL INTEREST

IN THE RELIGIOUS HISTORY OF THE PEOPLE OF INDIA,

THIS REVISED EDITION OF THE STANDARD WORK ON HINDU MYTHOLOGY,

IS BY PERMISSION MOST RESPECTFULLY INSCRIBED

BY HIS OBLIGED AND OBEDIENT SERVANT

THE PUBLISHER.

## PUBLISHER'S PREFACE.

HINDU Mythology occupies much of the time and attention of students of Indian Literature of the present day; and although oriental research has in later years contributed much to unravel the difficulties which perplexed early writers and to correct the theories and errors into which they had unavoidably fallen, yet still no attempt has been hitherto made to collate the valuable information at present scattered in reviews, pamphlets, reports, &c., and to present it to the public in a connected and convenient form, nor have the standard works of earlier times undergone that thorough revision which has been so long a desideratum. Coleman, Maurice and Crawford, with some other authors of less note, are out of print, and even Moor is scarcely to be met with any where in its original form, Messrs. Williams and Norgate of London having deemed it sufficient to reprint, in 1861, the plates only contained in the Work, illustrating the principal Deities with their Saktis, Incarnations, &c.

Under these circumstances, I determined on the re-issue of MOOR'S HINDU PANTHEON, after careful revision, in a style which would not only sustain its former character, but greatly enhance its value.

This edition, though less bulky and more portable than the previous one, retains every essential particular of the original untouched, but proved inaccuracies, repetitions and irrelevant matter have been omitted, and the text has been elucidated by a large number of foot notes embodying references to acknowledged native authorities and the works of eminent oriental scholars. The Chapters on Buddhism and the Sects of the Hindus have been re-written, and embrace the most recent and correct information on the subjects of which they treat. None of the plates by which the text could receive any elucidation have been omitted, while several others have been added from other sources. These emendations are more particularly alluded to in the Editor's Preface and need not be further noticed here. The Index, always a valuable auxiliary to books of reference, has been entirely re-written and considerably enlarged, so that any portion of the book may be easily and readily referred to.

Great care has been bestowed in printing the work, and the plates have been executed in a superior style of lithography: in fact no pains have been spared to give the book an attractive appearance, as well as to make it extensively useful. I feel confident therefore that it has some claim to notice as an *extended* and *improved* work on HINDU MYTHOLOGY.

THE PUBLISHER.

*November* 1864.

## EDITOR'S PREFACE.

A FEW lines will suffice to tell all that is generally known of Edward Moor, the author of the Hindu Pantheon, and that little is gathered from a paragraph in the preface prefixed to his work and very slight notices of his movements interspersed through its pages. First for his own words.—" It having fallen to my lot, to visit in early life the extraordinary people whose Mythology I here endeavour to explain and to remain among them, in situations frequently favourable to the acquisition of information, until lately, I take the liberty of offering to the public this work, the results of my observations and inquiries." He was with the British Contingent under Captain Little, which acted with the Mahrattas against Tippoo Saib in 1790 and 1791. We afterwards find him at Poona, Hydrabad and Bombay. During this time, he lived apparently on terms of close intimacy, with the various native chiefs of Western India. We are not precisely informed when he returned to England, but it appears to have been shortly before the publication of his book, that is, somewhere about 1810. Twenty years familiar intercourse with native life was no mean preparation for such a work.

Moor says that during this period he had been " in situations, frequently, favourable to the acquisition of information" and there were good grounds for such an expression of confidence. In these days we commonly meet with observations like these; European life in India is now circumscribed by official propriety; the graces of an English home have been transferred to Indian soil and with them, its reserve and seclusion; we have become monarchs and ceased to be companions; we see less and know less of the native character than Europeans did in the trafficking, intriguing and fighting days of the old Company. This is true. The young subaltern mingling with large bodies of troops in which Brahmans were generals, and the incipient diplomatist, hanging on the threshold of courts, where natives were still rulers, saw the inside of native character, custom, and opinion exposed for their profit without reserve. A good sphere for mythological research was offered in courts where the Puranic faith still retained its hold, and the splendour of Puranic ceremonies still lingered. There is proof enough in the pages of this book that the author profited by his advantages.

To make the best of such circumstances, there must be something in the man; a power of seeing; an inquisitive and acquisitive mind. Moor was possessed of this; we find from occasional notices that he was ever on the alert for information: he observes a Brahman's culinary tastes and habits, converses with a young widow mounting the funeral pyre of her husband, takes especial interest in extraordinary specimens of asceticism, dots down descriptions of figures seen on temple walls and idol cars, and with real labour writes off a detailed account of the manifold sculptures of Elephanta and Ellora. Taught by experience, he did the wisest thing he could do. "I began to collect pictures and images which in the progress of years, without being particularly valuable as a selection accumulated to a considerable extent." These plates needed explanation; past observations gathered round them; fresh inquiries were made; correspondence on matters mythological was kept up with the best scholars of his day. Where these failed, recourse was had to the Asiatic Researches and the Works of Sir W. Jones:—not always with the best results. Thus a book gathered round the pictures; a large and expensive work, graced with few beauties of style and marked with many defects. Years test the value of such a work;—not applauding criticisms and rapid sales. The "Hindu Pantheon" proved its worth and a copy of it was deemed a prize by men interested in the subject of which it treated.

The book made its way in spite of many defects, one of which was its extreme prolixity. This has been in some measure I hope remedied in the present Edition. More than a hundred pages of the original work have been cut off without loss to the real value of its contents. For, this pruning has taken effect upon repetitions; descriptions, tedious and insignificant; proved inaccuracies; indelicacies, which were deemed passable in those days, but a hint of which may suffice for this. It is possible that this process might have been carried further, that some errors may have escaped me; all I can say is, what has been proved, has been ejected. That appears to me to be the limit of my authority in the matter.

Several of the plates have also been rejected. A picture is worth nothing, save to the antiquarian, if it tell nothing; or if it repeat the story represented by its predecessor. For instance, I find thirty-five figures of Parvati as Dévi, Durga, Bhaváni, &c. with no difference of any significance amongst them, and of which the author has nothing to tell, but the place where he procured them, and whether they are taken from casts, pictures or images; not to mention a very large number of figures, rude and meaningless in the extreme.

which are supposed to represent the Dii Penates of Hindu homes. Every plate worthy of being called an *illustration* has been selected for this new edition.

Moor's style is far from being easy and attractive; sometimes it is not even perspicuous. An editor in this matter can only reiterate the apology of his author. "Criticism may perhaps be softened, if not prevented, by the recollection that the author is a soldier, whose life, spent in the turbulence and activity of camps and military detail, has afforded but few opportunities of improvement, by attention to what constitutes any part of excellence in literary composition." Confusion in arrangement is not always the fault of an author; it is sometimes inherent in the subject of which he treats. If the reader should be conscious of perplexity in the following pages, let him remember that it is no easy matter to be clear when the deities of the "Pantheon" are husbands and wives, sons and daughters, brothers and sisters to each other; that they frequently change places and have a wonderful communism in traditions and usages.

By these eliminations and elisions both in the text and plates, room has been secured for some additions by which the real value of the work has, I hope, been enhanced. It is now more than ever fitted for a place upon the table of the student, upon the shelf of the man of letters, as a work of reference on the Mythology of the Hindus.

I may mention the new *Illustrations* which have been selected for this edition. These are two plates illustrative of Buddhism; four, referring to the temples of Mahabalipúr, Sriranga and Tanjore; and four, pourtraying some of the daily ceremonies of the Brahmans. There is both knowledge and beauty in these specimens of lithographic skill, and they may be counted a good exchange for any number of sketches however antique, in which unsightly figures bestride ungainly quadrupeds;—uncouth hieroglyphics without interpretation.

A considerable number of *notes* have been appended to the text, not needlessly: but cautiously. I have endeavoured to substantiate the statements in the text by reference to Tamil authorities as well as English writers. Wherever a statement seemed deficient and inaccurate, it has been supplemented or explained by a note at the foot of the page. I have generally preferred making my selections from European authorities where it has been possible, that my readers might know where to refer to pages not

only illustrative of the point in question but containing homogeneous matter.

Much *additional matter* has been introduced into the text. Omissions have been supplied and incomplete narrations have been worked out. It is interesting and important that we should know the whole history of the Hindu Deities, from their birth in the metaphor of a poet or the rude elemental worship of early times, to the finished but monstrous representations of the Purânas. To this point particular reference has been paid in the paragraphs which I have ventured to add to the text.

The chapters on Buddhism and on the Sects of the Hindus have been entirely re-written. In the former, I have given the reasons at length which induced me to take this step and need not repeat them here. I have endeavoured to place before the reader an accurate, complete and interesting account of that extraordinary religious movement. Moor dismissed the Sects of the Hindus with three pages of curt observation. This is quite a sufficient apology for an attempt, to trace the history of the "Church parties" of Hinduism, to sketch the lives of their great religious leaders, and to state broadly their distinctions of faith or practice. It would have been out of place to have aimed at scholastic and minute details.

A reference to slighter advantages may be excused. This new edition has a Table of Contents prefixed; its pages have received appropriate headings, and the index has been re-moulded and enlarged. No small part of my labour has been the reduction of all proper names and technical words from the confused state in which Moor left them, to something like conformity with modern standards. A lenient criticism should be exercised towards blemishes in the execution of this tedious task; freedom from mistakes can scarcely be expected where the words concerned can be counted by thousands.

All matter, whether in the Notes or the Text, which I have supplied, is distinctly indicated. For these portions of the work I am responsible. I have been careful to acknowledge the sources from which my information has been drawn and may therefore spare myself the confession of my obligations again in this place.

I have been encouraged in the execution of this work by the hope that I was doing something to help the men of my own time in questions which concern our own day. For this question of Hindu Mythology is by no means dead. The varied Polytheism

described in these pages is still, professedly, the religion of this country. The temples consecrated to its worship crowd every city, stud every street. The festivals of Durga, Ráma, Kartikeya and Saraswati close our schools and empty our offices. The long roll of divinities is on the lips of the people, if not in their hearts. They worship the forms placed before the reader or they worship nothing. This may be affirmed without hazarding an opinion as to the amount of faith attached to these shows of piety; nor need any large deduction be made on behalf of particular schools of Hindu scepticism. If regard be paid to the people in general, it may be safely asserted that the Polytheism of the Pantheon is the religion of India. Every object in this museum of deities is here catalogued and the inquirer may trace its pedigree, watch the process of its apotheosis and in some measure creep into sympathy with the feelings with which it is regarded by the millions around him. Without such knowledge and such sympathy, there can be little hope of higher instruction becoming effective in the enlightenment and conversion of the people.

Let us now turn to what I have called the schools of Hindu scepticism, the classes of educated and intelligent natives; to whom the deities of the Pantheon are not *real*; whose idolatrous worship is paid with some sort of mental reservation, and whose adhesion to the popular faith is qualified by some sort of metaphysical interpretation. These gentlemen have as much to do with the Pantheon as we have and we as much as they. I mean especially Christian men and Christian ministers, for surely it is our duty, especially at this time, to watch the movements of the intellect astir around us, and to do what we can to control and guide it. Now the Polytheism of the Pantheon is receiving at the hands of intelligent Hindus the same treatment as fell to the lot of the deities of western mythology at the hands of the free thinkers of Athens. The educated men of those days interpreted popular religious traditions in an ethical, physical, or historical way as suited them best.* The stories of the gods were inventions of sages and poets of the old time and were intended to educate ignorant and besotted men in some sort of religious faith, by which their lives might be regulated and civil society be held together. Or, all mythological beings were traced up to poetical representations of natural phenomena and the gods were nothing more than wind, water, earth, the sun, fire and stars. Or, the deities were but

* Max Muller's Lectures on Language, 1864.

magnified forms of great warriors, sovereigns and sages. Another method of interpretation was still possible; the pretended facts of mythology were merely symbols of deep and spiritual meanings, to be unravelled only by men of spiritual mind. These modes of handling religious legends were the only ones within reach of the intellectual culture of the times. I need not apply these facts in detail to the phases of Hindu thought. Some of these modes of thought have long been familiar to the Hindus and may be traced in the literature of the people. Others are now rising into importance and none promises to be more popular than that of spiritualizing and etherealizing the deities of the Pantheon and their doings. A spectator can make nothing of this mental process if he have no key to the beings around whom it works. A would-be-worker must remain at the outskirts of the fight unless he is master of the positions and cognizant of the manœuvres of those whom he would conquer and win. It is hoped that this work, now reprinted, will be no inconsiderable help to those who would understand the phases of Hindu intelligence, as they develop and change.

In the history of the Brahma Samaj of Calcutta as well as in the incipient energies of a small society of a similar kind in Madras, we may perceive that the tendency of Hindu religious feeling is conservative; it would hie away back to old times, old deities, and old theology, supposed to be embodied and set forth in the Vedas. We must follow it there. "If we want to tell the Hindus what they are worshipping;—mere names of natural phenomena, gradually obscured, personified and deified; we must make them read the Vedas. Their gods have no more right to any substantive existence than Eos or Hemera—than Nyx or Apaté. They are masks without an actor—the creations of man not his creator; they are nomina not numina; names without being, not beings without names."* He who would be master of this line of argument should study the admirable volumes of Professor Muir. Some useful hints, however, may I trust, be derived from the matter which has been inserted in this edition, in reference to Vedic times.

Moor in common with all the orientalists of his day, was given to speculative flights in the regions of comparative mythology, and where his own wit and fancy failed him, he made free use of the materials furnished by the imaginative intellect of Sir W. Jones, and the ingenuity of Col. Wilford. Some of the most extravagant specimens of this style of composition have been omitted; enough has

* Max Muller's Comparative Mythology.

been spared; some will say more than enough. I have been induced to this leniency by a certain regard for these fancies of great minds, as historical monuments of how men thought, felt and wrote, when, in the dawn of oriental research, new forms thrust themselves into the company of the familiar godships of Greece, Egypt and Rome, when Zeus, Jupiter and Osiris were first confronted by the Indian Trimurti, and the Beauties of Juno's heaven were first brought face to face with Dévi, Lakshmi and Saraswati. I do not wonder that great minds got confused in comparing likenesses and fixing relationships. Their very mistakes are valuable as beacons to writers of after times, and though great scholars have expressed themselves very strongly upon these vagaries, I confess to a hope that they may help to awaken, in some minds, a love for those inquiries which are fast ripening into a science, the science of comparative mythology, from which we may expect to realize important light upon the history of peoples and their religions.

In reflecting upon the remarks just made, I find that I have confined my view to a circle comparatively small. This book has been regarded in its relation to the student, the man of letters or the missionary. Moor himself was a young Lieutenant in the army, who handled his sword with more skill than his pen, and faced the guns of the enemy before he confronted the reviewers. Buchanan and Wilson began life as Assistant Surgeons. In our own time a young member of the Civil Service has blossomed into authorship on Indian matters. These facts are sufficient to remind one that every year a large number of intelligent young men land upon our shores and gaze upon everything around them with wondering and inquiring eyes. For want of a guide, inquiry droops, curiosity grows weary of being foiled, lethargy sets in and the last we see of a young and active intellect is a human head bandaged with red tape. I know of no work more fitted than this to supply information on matters of Hindu faith and worship.

The "Hindu Pantheon" is not calculated for speedy popularity. It would be a bad speculation in a "Run-and-read Library." But it may be trusted to make its way as a work of reference amongst those, to whatever class of the community they may belong, who take an interest in the people of India.

W. O. S.

ROYAPETTAH, *Nov.* 1st, 1864.

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THE

# HINDU PANTHEON.

## OF BRAHM.

THE religious doctrines of the *Hindus* may be divided, like those of most other people whose scriptures are in a hidden tongue, into *exoteric* and *esoteric;* the first is preached to the vulgar, the second is known only to a select number: and while the *Brahmans* are admitted to possess a considerable portion of unadulterated physical, and moral truths, the *exoteric* religion of the *Hindus*, in general, consists in gross idolatry and irrational superstition. The doctrines thus divided, may be otherwise styled *religion* and *mythology:* the latter is perhaps the invention rather of poets than of priests; but being so well adapted to their purpose, the priests have artfully applied it to rivet the mental chains that, when the scriptures are concealed, they seldom fail to assist in forging for mankind.

Strictly speaking, the *religion* of the *Hindus* is *monotheism.* They worship God in unity, and express their conceptions of the Divine Being and his attributes in the most awful and sublime terms. God, thus adored, is called BRAHM: the One Eternal Mind; the self-existing, incomprehensible Spirit. After this we enter a field of allegory, so wide and so diversified, and at first sight so confused and contradictory, that much ingenious research was found necessary, among its early cultivators, to reduce it to any regular arrangement; and much remains still to be done, before the inquirer can be repaid by the development of those truths that are unquestionably buried in the amazing mass of mythology, that I humbly endeavour to illustrate. The will of God, that the world should exist and continue, is personified; and his creative and preservative powers appear in BRAHMA and

VISHNU, while SIVA is the emblem of his destructive energy; not, however, of absolute annihilation, but rather of reproduction in another form. In *mythology* therefore, this triad of persons represents the almighty powers of *creation, preservation*, and *destruction*. In *metaphysics* BRAHMA is *matter*, VISHNU *spirit*, SIVA *time*; or, in natural philosophy, *earth*, *water*, and *fire*. Once deviating from rational devotion, the ardent mind of man knows no bounds: these three persons are hence fabled to have wives, the executors of the divine will, the energies of their respective lords. The fables arising from sexual allegories can scarcely fail of degenerating into indelicacy, although we may admit that many historical and scientific truths lie concealed in their moral. The rage for personification is unbounded: the sun, moon, and all the heavenly host; fire, air, and all natural phenomena; all nature indeed is animated—the passions and emotions of human beings, their vices and virtues, are transformed into persons, and act appropriate parts in the turbulent history of man. The preservative and regenerative powers, being in constant action, are feigned to have descended on earth innumerable times, in divers places, for the instruction and benefit, including the profitable punishment, of mankind. The wives and children of these powers have also, like their lords and parents, descended and assumed an infinite variety of forms on earth for similar purposes. The history of these endless incarnations affords ample scope for the imagination; and they are worked up by the poets with wonderful fertility, genius and pomp of language, into a variety of sublime descriptions, interspersed with theological and moral texts, that at length were received as inspired productions, and have become the standard of divine truth. Of BRAHMA, the deity's *creative* energy, less appears to have been said and sung, than comparatively of the other coequal members of the triad: he has, like them, his consort and offspring, and has had terrestrial incarnations; but the work of creation being past, BRAHMA, its represented power, is no longer especially adored in temples dedicated exclusively to him: associated with the other deities, offerings are gratefully made, and invocations piously addressed to the primary person; but as his portion of divine activity doth not operate on the present hopes and fears of the enthusiastic, or trembling suppliant, the exclusive and especial adoration of BRAHMA has mixed itself with that addressed to VISHNU and SIVA: gratitude is less ardent than hope or fear; in time it becomes overpowered by their superior potency, and its object is in a manner forgotten. But a Hindu, spurning at sobriety of narration, cannot plainly state any historical or philosophical fact; it must have a fabulous and mythological origin, progress, and termination: hence the three sects, who separately worshipped the coequal, coeternal powers, have, by a series of poetical persecution and warfare, in which the followers of BRAHMA were discomfited, his temples overthrown, and his worship abolished, been reduced to two; and the sects of *Vaishnava* and

*Saiva* now comprise all the individuals of that very numerous race, distinguished by the appellation of *Hindus*. These two sects, or grand divisions, are variously subdivided, as will be unfolded in the course of our work; but the whole, with the exception of the philosophic few, are influenced by a superstitious and idolatrous polytheism. The ignorant address themselves to idols fashioned by the hand of man; the sage worships God in spirit.

Of that infinite, incomprehensible, self-existent Spirit, no representation is made: to his direct and immediate honour no temples rise; nor dare a *Hindu* address to him the effusions of his soul otherwise than by the mediation of a personified attribute, or through the intervention of a priest, who will teach him, that gifts, prostration, and sacrifice, are good because they are pleasing to the gods; not, as an unsophisticated heart must feel, that piety and benevolence are pleasing to God because they are good. But, although the *Hindus* are taught to address their vows to idols and saints, these are still but types and personifications of the Deity, who is too awful to be contemplated, and too incomprehensible to be described: still the ardour and enthusiasm of sectaries, when representing the object of their own exclusive adoration, dictate very awful and sublime effusions, exalting him into the throne of the Almighty, and arraying him in all the attributes of the Most High. It is, therefore, under the articles allotted to the description of persons and attributes, and sects and symbols, that our attention will be chiefly arrested and detained. As the *Hindu* erects no altars to BRAHM, so we shall in this place make him but a brief offering of our consideration: in imitation of sectarial devotees, we shall dwell longer on the contemplation of created or imaginary beings, and haply aided by a ray of their philosophic light, look through nature up to nature's God. "Of him, whose glory is so great, there is no image," *(Veda.)* I can give no representation in the engraved portion of my work; nor shall I here detain the reader, but proceed to the consideration of the personified attributes of that invisible, incomprehensible Being, "which illumines all, delights all, whence all proceeded; that by which they live when born, and that to which all must return." *(Veda.)*

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The name Brahm is by Professor Wilson written Brahma and is to be distinguished from Brahmá; the former being the neuter and the latter the personal form of the same word. The neuter form expresses abstract, supreme spirit and appears to be used exactly in the same way as Tamil writers use the form Sivam; "the highest state of the deity in which he assumes no form, but is a pure spirit, in perfect quiescence; free from passions and emotions, eternally and inconceivably happy; in whom the soul liberated from defilement and birth becomes absorbed as a drop of water in the ocean."

"The word Brahma is derived from the root Vriha (to increase) because it is infinite (spirit) and because it is the cause by which the Vedas and all things are developed." Vishnu Purana, 273.

The following extracts which treat of the nature of Brahm or Brahma, as abstract spirit will show how far the assertion that the religion of the Hindus is monotheistic is correct.

"He whom the mind alone can perceive, whose essence eludes the external organs, who has no visible parts, who exists from eternity, even HE the soul of all beings, whom no being can comprehend shone forth in person." Institutes of Manu, i. 7.

"Let every Brahman with fixed attention consider all nature, both visible and invisible, as existing in the divine spirit;—the divine spirit alone is the whole assemblage of Gods; all worlds are seated in the divine spirit." Manu, xii. 118, 119. See also, i. 16, 17: vi. 65: viii. 91. xii. 91:

There are two states of this Brahma, one with and one without shape; one perishable and one imperishable, which are inherent in all beings. The imperishable is the supreme being: the perishable is all the world. The blaze of fire burning on one spot diffuses light and heat around;. so the world is nothing more than the manifested energy of the supreme Brahma and inasmuch, Maitreya, as the light and heat are stronger or feebler as we are near to the fire or far off from it, so the energy of the supreme is more or less intense in the beings that are less or more remote from him. Brahmá, Vishnu and Siva are the most powerful energies of God; next to them are the inferior deities, then the attendant spirits, then men, then animals, birds, insects, vegetables, each becoming more and more feeble as they are farther from their primitive source. In this way, illustrious Brahman, this whole world, although in essence imperishable and eternal appears and disappears as if it were subject to birth or death." Vishnu Purána, 157.

The primitive worship of the Hindus was that of the elements; their religion, or philosophy has always been *pantheistic.—Ed.*

BRAHMĀ.

# BRAHMA.

BRAHMA, the personification of the *creative power* of the Deity, although the name most familiar of the three to *European* readers, is not so often heard of in *India* as those of the great powers of preservation and destruction; or as of several other deities, or incarnations of deities, of an inferior description. Images of BRAHMA are made and placed in the temples of other gods; he is reverently propitiated by offerings and invocations; he also has had, like VISHNU and SIVA, incarnations, or *avataras,* but he has no temples, or rites, exclusively dedicated to him. The act of creation is past; the creative power of the Deity has no immediate interference in the continuance or cessation of material existence, or, in other words with the preservation or destruction of the universe. At a stated time the creative power will again be called into action, as will be noticed when we speak of the period *Kalpa*: till then only the powers of preservation and destruction excite the hopes and fears of the devotee. But as, according to the generally received theory, destruction is only reproduction in another form; and as creation is a modification of a pre-existing formation of matter, the creative, as well as the destructive power, is thus admitted to be also, although less evidently, in constant action. Such action is, however, inevitable in its results, and the principle or power exciting it, is less ardently, and less conspicuously, invoked and propitiated, than its destructive precursor; although their reciprocal action and reaction have caused a sort of unity of character; and BRAHMA and SIVA are sometimes found almost identified with each other: oftener, however, in direct opposition and hostility. BRAHMA creates, SIVA destroys; but to destroy, is to create in another form: SIVA and BRAHMA hence coalesce.

In mythology, therefore, BRAHMA, is the first of the three great personified attributes of BRAHM, or the Supreme Being. He is called first of the gods; framer of the universe; guardian of the world: under the latter character, he agrees with VISHNU. In physics, he is the personification of matter generally: from him all things proceeded, and in him the universe pre-existed. As the oak exists in the acorn, or rather, as the *Hindu* would express it, as

the fruit is in the seed, awaiting development and expansion, so all material forms existed in BRAHMA, and their germs were at once produced by him.

> Grain within grain, successive harvests dwell,
> And boundless forests slumber in a shell.
>
> DARWIN.

From his mouth, arm, thigh, and foot, proceeded severally the priest, the warrior, the trader, and the labourer; these by successive reproduction peopled the earth: the sun sprung from his eye, and the moon from his mind.

BRAHMA is usually represented with four faces, said to represent the four quarters of his own work; and said, sometimes, to refer to a supposed number of elements of which he composed it; and to the sacred *Vedas*, one of which issued from each mouth. There are legends of his having formerly had five heads, one having been cut off by SIVA, who is himself sometimes five-headed; these legends will be noticed hereafter.

Red is the colour supposed to be peculiar to the creative power; we often see pictures of BRAHMA of that colour; which also represents fire, and its type the Sun: it is likewise the colour of the earth or matter, which BRAHMA also is; BRAHMA is, therefore, the earth; so we shall, by and by, find, is VISHNU—BRAHMA is fire, so is SIVA, and all three are the Sun; and the Sun is a symbol of BRAHM, the Eternal One. Fire is an emblem of the *all-changing*, that is TIME; SIVA generally, and BRAHMA occasionally, correspond with TIME. I thus early notice this agreement, or contradiction, or whatever it be, as I shall have occasion frequently, in the course of my humble work, to bring it to the reader's recollection, that most, if not all, of the gods of the *Hindu* Pantheon, will, on close investigation, resolve themselves into the three *powers*, and those powers into one Deity, BRAHM, typified by the Sun.

Keeping this in view, we may perhaps account for the disagreement discernible in the different accounts relating to the theogony of the *Hindus*. They are, as we shall have occasion often to notice, divided into sects, each sect worshipping some individual deity, or two or more conjoined: such individual deity is gifted by its votary with all the attributes of the Most High, and is made the source whence emanate all other gods. Although there is, I believe, no sect named after BRAHMA, denoting him to be the exclusive object of their adoration, yet by some legends he is described as the Almighty; and even his spouse, or *Sacti*, SARASWATI, as we shall find when we come to notice her, is described as all-productive, all-powerful, and all-wise. Thus, if a *Vaishnava* speak or write of VISHNU, he is actually described as the Deity: if one of the adored incarnations, or *avataras* of VISHNU, (KRISHNA, or RAMA, for instance,) he is likewise omnipotent and omniscient—he is VISHNU.

The same of SIVA, when described by one of his own sect; he is the very God of very God: this may be extended even to inferior gods and goddesses. A poet, meaning to describe their energy, calls them omnipotent; their wisdom, they are omniscient; their activity, they are omnipresent: hence arises a confusion that embarrasses the inquirer at every step; "gods meet with gods, and jostle in the dark;" and being ultimately resolvable into one, as that one is approached, the clashing seems more and more frequent.

Mr. COLEBROKE, in a paper that I shall frequently have occasion to benefit by, has the following paragraph, applicable to this topic.

"The deities invoked appear, on a cursory inspection of the *Veda*, to be as various as the authors of the prayers addressed to them; but, according to the most ancient annotations on the *Indian* scripture, those numerous names of persons and things are all resolvable into different titles of three deities, and ultimately of one God. The *Nighanti*, or glossary of the *Vedas*, concludes with three lists of names of deities: the first comprising such as are deemed synonymous with fire; the second, with air; and the third, with the sun. In the last part of the *Niructa*, which entirely relates to deities, it is twice asserted, that there are but three gods—'*Tisra eva devatah*.' The further inference, that these intend but one deity, is supported by many passages in the *Veda;* and is very clearly and concisely stated in the beginning of the index to the *Rig Veda*, on the authority of the *Niructa*, and of the *Veda* itself.

"The deities are only three, whose places are the earth, the intermediate region, and heaven; (namely,) fire, air, and the sun. They are pronounced to be (the deities) of the mysterious names severally; and (PRAJAPATI) the lord of creatures, is (the Deity) of them collectively. The syllable O'M intends every deity: it appertains to (BRAHM) the vast one; to (DEVA) God; to *(Adhyatma)* the superintending soul. Other deities, belonging to these several regions, are portions of the (three) gods; for they are variously named and described, on account of their different operations; but (in fact) there is only One Deity, THE GREAT SOUL, *(Mahahatma)*. He is called the Sun; for he is the soul of all beings; (and) that is declared by the sage: 'The Sun is the soul of *(jagat)* what moves, and of *(tatnush)* that which is fixed.' Other deities are portions of him; and that is expressly declared by the sage: 'The wise call fire INDRA, MITRA, and VARUNA, &c.'

"This passage, taken from different parts of the *Veda*, shows," says Mr. COLEBROKE, "(what is also deducible from other texts of the *Indian* scriptures, translated in the present and former essays,) that the ancient *Hindu* religion, as founded on the *Indian* scriptures, recognises but one God; yet not sufficiently

discriminating the creature from the Creator."—*On the Vedas. Asiatic Researches*, Vol. VIII. p. 397.

I shall enter as little as possible into the subject of *Hindu* philosophy; no farther, indeed, than is immediately connected with their mythology. The following passage from *Sir* WILLIAM JONES'S Dissertation on the Gods of *Greece*, *Italy* and *India*, will show how those subjects are connected, and how the three great powers emanate from, and exist in, BRAHM.

"It must always be remembered, that the learned *Hindus*, as they are taught by their own books, in truth, acknowledge only One Supreme Being, whom they call BRAHM, or the Great One. They believe his essence to be infinitely removed from the comprehension of any mind but his own; and they suppose him to manifest his power by the operation of his divine spirit, VISHNU, the *pervader*, and NARAYAN, or *moving on the waters*; both in the masculine gender: whence he is often denominated the *first male*. And by this power it is believed, that the whole order of the universe is preserved and supported; but the *Vedantis*, unable to form a distinct idea of brute matter independent of mind, or to conceive that the work of supreme goodness was left a moment to itself, imagine that the Deity is ever present to his work, and constantly supports a series of perceptions; which, in one sense, they call *illusory*, though they cannot but admit the *reality* of all created forms, as far as the happiness of creatures can be affected by them. When they consider the divine power exerted in *creating*, they call the deity BRAHMA, in the masculine gender also; and when they view him in the light of *destroyer*, or rather *changer* of forms, they give him a thousand names: of which, SIVA, ISA or ISWARA, RUDRA, HARA, SAMBHU, MAHADEVA or MAHESA, are the most common. The first operations of these three powers are variously described in the different *Puranas*, by a number of allegories; and from them we may deduce the *Ionian* philosophy, of *primeval water*; the doctrine of the mundane egg; and the veneration paid to the *Nymphæ*, or *Lotos*, which was anciently revered in *Egypt*, as it is at present in *Hindustan*, *Tibet*, and *Nepal*."—*Asiatic Researches*, Vol. I. p. 243.

The names of BRAHMA are not so numerous as those of his great coadjutors. VISHNU and SIVA are said to have a thousand each. He is sometimes called KAMALAYONI. BRAHMA having, by a generally received system, founded on the doctrines of the *Vaishnavas*, sprung on a lotos from the navel of VISHNU, to "bid all worlds exist," has hence, and perhaps in other points, relation to the lotos: but it is a more immediate attribute of VISHNU, being the prime of aquatic vegetables; and he, a personification of water. His consort, LAKSHMI, in one character, sprang from the sea; and the lotos, being also the emblem of female beauty, is peculiarly sacred to her: and she is called KAMALA, or *lotos-like*.

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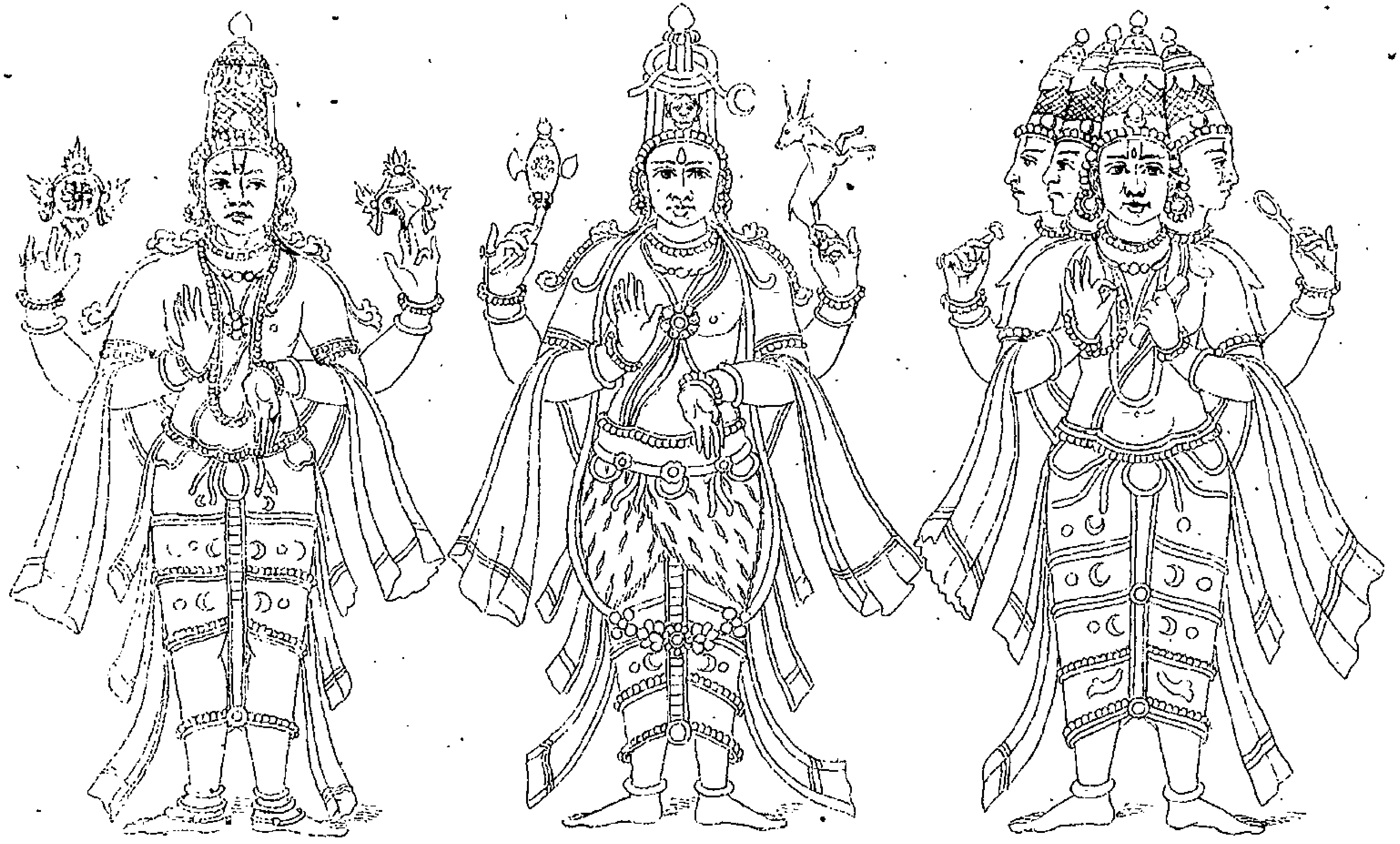

PLATE 2

VISHNU. SIVA. BRAHMA.

A Barren Lithog.

All the principal, and several of the secondary deities, or incarnations of the principal, have wives assigned them, who are called *Sactis*; and, except in sex, exactly represent their respective lords, being their *energy*, or *active power*—the executors of their divine will. The *Sacti* of BRAHMA is SARASWATI, the goddess of harmony and the arts. A separate article will be allotted to a description and account of her, as well as to the *Sactis* in general. Many deities have, as well as wives, vehicles, or *vahans*, allotted to them: that of BRAHMA, and of his *sacti*, is the swan, or goose, called *hanasa*; but he is not so frequently seen mounted on it, as other deities are on theirs. In my collection of images and pictures, I have not one of him so mounted; nor do I recollect having met with him on, or with, his goose, except in the celebrated cave on *Elephanta*.

In PLATE I he is seen in his usual form, with four faces, and four arms, having in his hands, what his descendants, the *Brahmans*, are supposed to have often in theirs, viz., a portion of the *Veda*, or scripture; a spoon, used in the performance of sacred ceremonies, for lustral water; a rosary for assisting abstraction, in contemplating the attributes of God, a bead being dropped at the mental recitation of each of his names, while the mind is intensely fixed on the idea that the name, which is significant of some attribute, excites; and, fourthly, a vessel to contain water for ablution, a preliminary essential to prayer or sacrifice. This plate is taken from a cast in metal, made by Mr. WILKINS superintended by *Pandits*, (learned *Brahmans*, theologians,) in *Benares*.

The subjects of PLATE II are taken from sketches that I found among my materials. They came into my hands at *Poona*, and are mere outlines; exactly represented in the plate. The plate represents the three grand attributes of the Deity, personified in BRAHMA, VISHNU, and SIVA: Creation, Preservation, and Destruction.

In this place I will introduce a lengthened extract from Mr. WILFORD'S Dissertation on *Egypt* and the *Nile*, as an appropriate introduction and illustration of sundry passages of our compilation.

"There is no subject, on which the modern *Brahmans* are more reserved, than when closely interrogated on the title of *Deva*, or God, which their most sacred books give to the Sun: they avoid a direct answer, have recourse to evasions, and often contradict one another and themselves. They confess, however, unanimously, that the Sun is an emblem or image of their great deities, jointly and individually; that is, of BRAHM, or the Supreme One, who alone exists really and absolutely: the three male divinities themselves, being only *Maya*, or delusion. The body of the sun they consider as *Maya*; but since he is the most glorious and active emblem of God, they respect him as an object of high veneration. All this

must appear very mysterious, but it flows from the principal tenet of the *Vedantis:* that the only being, which has absolute and real existence, is the Divine Spirit, infinitely wise, infinitely benign, and infinitely powerful, expanded through the universe; not merely as the *soul of the world,* but as the provident ruler of it; sending forth rays or emanations from his own essence, which are the pure vital souls of all animated creatures, whether *moveable* or *immoveable*—that is, (as we should express ourselves,) both *animals* and *vegetables;* and which he calls back to himself, according to certain laws established by his unlimited wisdom. Though BRAHM be neuter in the character of the Most High One, yet, in that of supreme ruler, he is named PARAMESWARA; but through the infinite veneration to which he is entitled, the *Hindus* meditate on him with silent adoration and offer prayers and sacrifices only to the higher emanations from him. In a mode, incomprehensible to inferior creatures, they are involved at first in the gloom of *Maya,* and subject to various taints from attachment to worldly affections; but they can never be reunited to their source, until they dispel the illusion by self-denial, renunciation of the world, and intellectual abstraction; and until they remove the impurities which they have contracted, by repentance, mortification, and successive passages through the forms of animals or vegetables, according to their demerits. In such a reunion consists their final beatitude; and to effect it by the best possible means, is the object of their supreme ruler: who, in order to reclaim the vicious; to punish the incorrigible; to protect the oppressed; to destroy the oppressor; to encourage and reward the good; and to show all spirits the path to their ultimate happiness, has been pleased (say the *Brahmans*) to manifest himself in a variety of ways, from age to age, in all parts of the habitable world. When he acts immediately, without assuming a shape, or sending forth a new emanation; or when a divine sound is heard from the sky, that manifestation of himself is called *Acasavani,* or an *ethereal voice.* When the sound proceeds from a meteor, or a flame, it is said to be *Agnipuri,* or *formed of fire;* but an *Avatara,* is a descent of the Deity, in the shape of a mortal: and an *Avantara,* is a similar incarnation of an inferior kind, intended to answer some purpose of less moment. The Supreme Being, and the celestial emanations from him, are *niracara,* or *bodiless;* in which state they must be invisible to mortals: but when they are *pratyacsha,* or *obvious to the sight,* they become *sacara,* or *embodied,* and expressive of the divine attributes, as KRISHNA revealed himself to ARJUN, or in a human form, which KRISHNA usually bore; and in that mode of appearing, the deities are generally supposed to be born of a woman, but without any carnal intercourse. Those who follow the *Purva Mimansa,* or philosophy of JAIMINI, admit no such incarnations of deities, but insist, that the *Devas* were mere mortals, whom the supreme Being was pleased to endow with qualities approaching to his own attributes: and

the *Hindus*, in general, perform acts of worship to some of their ancient monarchs and sages, who were deified in consequence of their eminent virtues."—Wilford. On *Egypt* and the *Nile*. *As. Res.* Vol. III. p. 374.

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The following quotation illustrates the opinions of the Vaishnavas on the relation of the three great powers to Brahm or the Supreme Being. "Affecting then the quality of activity, Hari the lord of all himself becoming Brahma engaged in the creation of the universe. Vishnu with the quality of goodness and of immeasurable power preserves created things through successive ages, until the close of the period termed Kalpa; when the same mighty deity Janàrdana invested with the quality of darkness, assumes the awful form of Rudra and swallows up the universe. Having thus devoured all things and converted the world into one vast ocean, the Supreme reposes upon his mighty serpent couch amidst the deep. He awakes after a season and again as Brahma becomes the author of creation." Vishnu Puràna, 19.

It should be remembered however that the Saivites do not allow this interchange of persons in the Hindu Triad. They treat the personification of Brahma with extreme contempt, deny the equality of Vishnu and maintain the sole Supremacy of Siva. See Taylor's Oriental Manuscripts, Vol. II. Int. III.—*Ed.*

# VISHNU.

IF the term orthodox can, in strictness, be applied to any sect of *Hindus*, it appears most appropriate to that of the *Vaishnavas*, or general worshippers of VISHNU. They admit the independent existence of the other personified attributes, but claim a superiority for that of preservation. Nothing, they say, can be actually destroyed: the operation of the destructive power varies the form of matter; but it is only changed, not annihilated; reproduced, not destroyed: hence they infer the paramount power of preservation. What the essential differences, between the sect of *Vaishnavas* and that of the *Saivas*, or worshippers of SIVA, may be, I cannot definitely state; for while the latter deem the object of their own exclusive adoration to be the immediate type of the Supreme Being, the philosophical idea of the eternal duration of matter (that is, its susceptibility of change in form, not of annihilation in principle) seems, under some qualification, common to both.* Without attempting a comparison, or contrast, of the theories of these two grand divisions of *Hindus*, I shall, under the head of each, or under that of their several *Sactis* and *Avataras*, offer such suggestions as may incidentally arise; and make such extracts of applicable legends, as may enable the reader to form an opinion himself on these and other points. Under the head of *Sects* will be explained, how the *Vaishnavas* are subdivided: one adoring KRISHNA as VISHNU—and this is often considered as the orthodox *Vaishnava*; another adoring his *Sacti*, or RADHA; a third, KRISHNA and RADHA, conjointly. And similarly, another subdivision, who worship RAMA and SITA separately and together.

VISHNU is the second person of the *Hindu* triad: he is a personification of the *preserving* power, and has, on the whole, no doubt, a greater number of adorers than any other deity or attribute. Under the several heads of *Avataras*, KRISHNA, RAMA, BUDDHA, &c. such frequent mention will be made of their prototype, VISHNU, who "is every where always," that it is impossible to avoid numerous instances of repetition; and, in our present state of mythological knowledge, some perplexity and contradic-

* This point will be explained under the head of "Hindu Sects."

VISHNU LAKSHMI
BRAHMA

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tion are, I fear, inevitable. He is a personification of the Sun, or, conversely, the Sun is a type of him: this character, as well as that of Time, he shares with BRAHMA and SIVA—in *Hindu* mythology every thing is, indeed, the Sun. VISHNU is sometimes the earth—he is water, or the humid principle generally: hence he is air, which the *Hindus* know to be a form of humidity. He is also space, and his colour is blue, supposed to be its apparent tint. Mounted on an eagle, or rather an animal composed of the eagle and the man, named GARUDA, VISHNU is seen cleaving his own element, and soaring to the skies. This marks the aerial levity of his character, as the sluggish goose is emblematic of gravity, and is given as a *vahan*, or vehicle, to BRAHMA, the personification of matter or substance. His *Sacti*, or consort, is LAKSHMI, of whom, as well as of his vehicle, GARUDA, we shall hereafter take particular notice.

The following four verses are a literal translation from the *Bhagavat** by *Sir* WILLIAM JONES: they are supposed to have been pronounced by the Supreme Being to BRAHMA. The *Bhagavat*, being the work of a *Vaishnava*, it of course speaks of VISHNU as that being, or rather of KRISHNA, identified by his sectaries with the preserving power.

"Even I was at first, not any other thing; that which exists unperceived; supreme: afterwards, *I am that which is;* and he who must remain, am I.—" Except the *First Cause*, whatever may appear, and may not appear in the mind, know that to be the mind's *Maya*, or *Delusion*, as light, as darkness.—" As the great elements are in various beings, yet not entering, (that is, pervading, not destroying,) thus am I in them, yet not in them.—" Even thus far may inquiry be made by him who seeks to know the principle of mind, in union and separation, which must be *every where always*."—*As. Res.* Vol. I. p. 245.

" As the soul of the world, or the pervading mind, so finely described by VIRGIL, we see JOVE represented by several *Roman* poets; and with great sublimity by LUCAN, in the well known speech of CATO, concerning the *Ammonian* oracle: ' JUPITER is wherever we look, wherever we move.' This is precisely the *Indian* idea of VISHNU, according to the four verses above exhibited—not that the *Brahmans* imagine their male divinity to be the *divine essence* of the Great One, which they declare to be wholly incomprehensible; but, since the power of *pervading* created things, by a superintending providence, belongs eminently to the Godhead, they hold that power to exist transcendently in the preserving member of the

* The *Sri Bhagavata* comprises a life of KRISHNA, considering that *Avatara* as VISHNU himself; or, according to the *Vaishnavas*, THE DEITY. The work is esteemed as an inspired production, and ranked with the *Puranas*, of which it is reckoned the eighteenth and last, and is supposed to be more modern than the others. It, with the rest, will be noticed hereafter.

Triad, whom they suppose to be *every where always*—not in substance, but in spirit and energy. Here, however, I speak of the *Vaishnavas;* for the *Saivas* ascribe a sort of pre-eminence to SIVA."—*Ib.* p. 247.

The following legends, taken from Mr. WILFORD'S Dissertations on *Egypt* and the *Nile*, in the third volume of the *Asiatic Researches*, will introduce us to the character of VISHNU, and other points connected with him and *Hindu* mythology in general; and will explain several difficulties in a manner superior to what I could furnish from any other source. Such passages as bear more immediately on subjects under discussion, or as may appear to require it, I shall endeavour to illustrate by a concise note or reference.

"It is related, in the *Scanda Purana*, that, when the whole earth was covered with water, and VISHNU lay extended asleep on the bosom of DEVI, a lotos arose from his navel, and its ascending flower soon reached the surface of the flood; that BRAHMA sprang from that flower, and, looking round without seeing any creature on the boundless expanse, imagined himself to be the first born, and entitled to rank above all future beings; yet, resolved to investigate the deep, and to ascertain whether any being existed in it who could controvert his claim to pre-eminence, he glided down the stalk of the lotos, and finding VISHNU asleep, asked loudly who he was? 'I am the first born,' answered VISHNU and when BRAHMA denied his primogeniture, they had an obstinate battle, till MAHADEVA pressed between them in great wrath, saying, 'It is I who am truly the first born; but I will resign my pretensions to either of you, who shall be able to reach and behold the summit of my head, or the soles of my feet.' BRAHMA instantly ascended; but having fatigued himself to no purpose in the regions of immensity, yet loth to abandon his claim, returned to MAHADEVA, declaring that he had attained and seen the crown of his head, and called as his witness the first born cow. For this union of pride and falsehood, the angry god ordained, that no sacred rites should be performed to BRAHMA, and that the *Mouth* of the cow should be defiled, and a cause of defilement, as it is declared to be in the oldest *Indian* laws. When VISHNU returned, he acknowledged that he had not been able to see the feet of MAHADEVA, who then told him, that he was the first born among the gods, and should be raised above all. It was after this, that MAHADEVA cut off the fifth head of BRAHMA, whose pride (says the *Scanda Purana*,) occasioned his loss of power and influence in the countries bordering on the river *Kali*.

"Whether these wild stories, on the wars of the three principal gods, mean only the religious wars between their several sectaries, or whether they have any more hidden meaning, it is evident, from the *Puranas*, which represent *Egypt* as the theatre of action, that they are the original legends of the wars between OSIRIS, HORUS, and TYPHON; for BRAHMA, in his character of all-destroying TIME, corresponds with TYPHON; and MAHADEVA, in that of the *produc-*

*tive principle*, with HORUS, or HARA, who assumes each of his characters on various occasions, either to restore the powers, or to subdue the opponents of VISHNU, or active Nature, from whom his auxiliary springs."—*As. Res.* Vol. III. p. 375.

The conflict between BRAHMA and VISHNU, mitigated by the interposition of SIVA, refers probably to some historical incident in a religious war, in which the adherents of BRAHMA were discomfited, and his temples consequently overthrown. And although it may be said, that the moral is good, which inculcates the belief that pride and falsehood, even in a god, must meet its deserved punishment, it may be more reasonably maintained, that the example set by a deity of such a reprehensible tendency, is more likely to have a pernicious effect on the imitative frailties of human nature. Like the gods of *Greece*, those of *India* cannot be at all times commended for the correctness of their conduct or conversation: the reverse, indeed, is too often observable.

Another legend, from the same learned dissertation, makes SIVA the offspring of VISHNU. I shall add it here, as well as the reflections of Mr. WILFORD naturally arising from a parentage so apparently inconsistent.

"It is said, in the *Vaishna Vagama*, that KRORASURA was a demon with the face of a boar, who, nevertheless, was continually reading the *Veda*, and performing such acts of devotion, that VISHNU appeared to him on the banks of the *Brahmaputra* promising to grant any boon that he could ask. KRORASURA requested, that no creature, then existing in the three worlds, might have power to deprive him of life, and VISHNU complied with his request; but the demon became so insolent, that the *Devatas*, whom he oppressed, were obliged to conceal themselves, and he assumed the dominion of the world. VISHNU was then sitting on a bank of the *Kali*, greatly disquieted by the malignant ingratitude of the demon; and, his wrath being kindled, a shape, which never before had existed, sprang from his eyes. It was MAHADEVA, in his destructive character, who *dispelled* in a moment the *anxiety* of VISHNU: whence he acquired the surname of CHINTAHARA."—*Ib.* p. 376.

VISHNU and SIVA are each said to have a thousand names; and as they are in most instances significant compound *Sanscrit* words, there are legends in the *Puranas*, and other books, accounting for the origin and application of such names. The thousand names of VISHNU and SIVA are strung together in verse, and are repeated on certain occasions by *Brahmans*, as a sort of litany, accompanied sometimes with the rosary. As each name is mentally recited, with the attention abstractedly fixed on the attribute, or character, that such name excites the idea of, a bead is dropped through the finger and thumb: such operation is supposed to assist and promote abstraction, an attainment that enthusiastic *Hindus* think exceedingly

efficacious. *Brahmans*, and pious men of inferior tribes, are often seen with rosaries in their hands, composed of amber, or of certain rough berries, that are sacred to some of the gods. BRAHMA is frequently seen in pictures or images with the rosary in his hand, (see PLATE II.) so is SIVA, (PLATE VII.) The use of rosaries is adopted in *India*, and perhaps in other countries of the east, *Persia*, for instance, by *Mahommedans*, as well as by *Hindus*. With the *Mahommedans* the rosary seems to answer the same purpose as with the *Hindus* : a bead is dropped through the finger and thumb at the contemplation or repetition of certain names and attributes of God, who, in the "copious rhetoric of *Arabia*" has as many appellations nearly as in *Sanscrit*. It might be curious to investigate, how the use of rosaries came to be adopted for the same purposes by people so distant and distinct, as *Christians*, *Hindus*, and *Mahommedans*. I do not recollect, (but my recollection and research are too confined to hang the lightest weight of argument on,) that they were used by *Christians* of the earlier ages, or by the *Jews* anterior to CHRIST; and as there can be very little doubt of the high antiquity of their usge among *Hindus* it would, if the former supposition be well founded, follow, that it is an implement borrowed into the *Christian* church from the pagan temples of the east.

The Sun, being the glorious and universal measurer of Time, it is easy, with those who have a rage for personation, to imagine one to be the other. All the principal *Hindu* deities are the Sun : they are also Time. The Moon, receiving her glory from the Sun, we may expect to find her his fabled wife; but it is not so universally the case, as their obvious relationship might lead us to suppose: for in *Hindu* mythology the Moon is generally a male deity. CHANDRA; as it is also with some other people, as will be noticed when we arrive at that article.

Considering VISHNU as TIME, he corresponds with the HORUS of *Egypt*. There are legends of his sleeping, awaking, and turning on his side, evidently alluding to the Sun at the solstices; also to the phenomenon of the overflow and receding of the *Ganges*, so similar to that of the *Nile* in *Egypt*. On the 11th day, (sometimes on the 14th, which is the day of the full moon,) of the bright half of the lunar month *Kartika*, VISHNU is fabled to rise from his slumber of four months. A festival is held in honour of this day, and at an auspicious moment, astrologically determined, the Deity is awakened by this incantation, (or *mantra*). "The clouds are dispersed, the full moon will appear in perfect brightness, and I come in hope of acquiring purity, to offer the fresh flowers of the season; awake from thy long slumber; awake! Lord of all worlds!"—*As. Res.* Vol. III. p. 226.

Another festival occurs on the 11th of the bright half of the month *Ashada*, when commences, with the summer solstice, the

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night of the gods ; and VISHNU reposes four months on the serpent SESHA. Nine days afterwards, that is the fifth after the full moon, is a festival in honour of " DEVI, the goddess of nature, surnamed MANASA ; who, while VISHNU and all the gods were sleeping, sat in the shape of a serpent on a branch of *Snuhi, (Euphorbia,)* to preserve mankind from the venom of snakes."—*Ib.* p. 287. We may here notice, although not immediately in the most appropriate place, that snakes and serpents have a conspicuous niche in the *Hindu* Pantheon. The fifth day of the bright half of the month *Srávana,* which day is called *Nágapanchami*, is " sacred to the demi-gods in the form of *serpents,* who are enumerated in the *Padma* and *Garuda Purúnas.* Doors of houses are smeared with cow dung and *Nimba* leaves, as a preservative from poisonous reptiles."—*Ib.* 288.

VISHNU, during his repose of four months, and when it is just half over, is supposed to turn himself on his side: this is on the eleventh of the bright half of *Bhadra.* The coincidence of these astronomical movements, with *Egyptian* allegories of HORUS, is shown by Mr. PATERSON, in the eighth volume of the *As. Res.* in his ingenious Essay on the Origin of the *Hindu* Religion.

The paradise, or celestial abode of VISHNU, is called *Vaikontha,* where he enjoys beatitude in the elysium of LAKSHMI'S lap. It is remarked in the first number of the *Edinburgh Review,* that *Vaikontha* is placed, by a commentator on the *Khetra Nirmána,* (the most ancient of *Hindu* geographical books,) in the frozen ocean. I have called *Vaikontha* the *celestial* abode of VISHNU, perhaps not correctly ; for there are inconsistencies in the abodes, as well as in the characters of *Hindu* deities. Sometimes they are in heaven, sometimes on earth, and, indeed, as just noticed, in the waters under the earth: *Vaikontha* is sometimes placed in a subterraneous sea of milk.

Before we close this notice of VISHNU, who will be again frequently brought forward, it may be well to give some particular description of the PLATES that in this portion of the work are introduced, representing the Preserving member of the *Hindu* Triad.

Images and pictures of VISHNU, either representing him in his own person, or in any of his *Avatáras,* or incarnations, may be generally distinguished from those of other deities by a shell, *Chank,* and a sort of wheel, or discus, called *Chakra.* The *Chank* is the large buccinum, sometimes seen beautifully coloured like a pheasant's breast. The *Chakra* is a missile weapon, very like our quoit, having a hole in its centre, on which it is twirled by the forefinger, and thrown at the destined object. Whatever mythological mischief may have ensued from its effects, it does not appear to me as capable of producing much, sent from a mortal finger. It has a sharp edge, and irresistible fire flames from its periphery when whirled by VISHNU. Two other attributes appertain generally to VISHNU : these are the *Gadha* and *Padma* ; the former a mace or club, the latter a lotos. But these last are oftener seen in the hands of his *Avatáras,* than in those of VISHNU himself : and of the four attributes, the *Chank* is, I

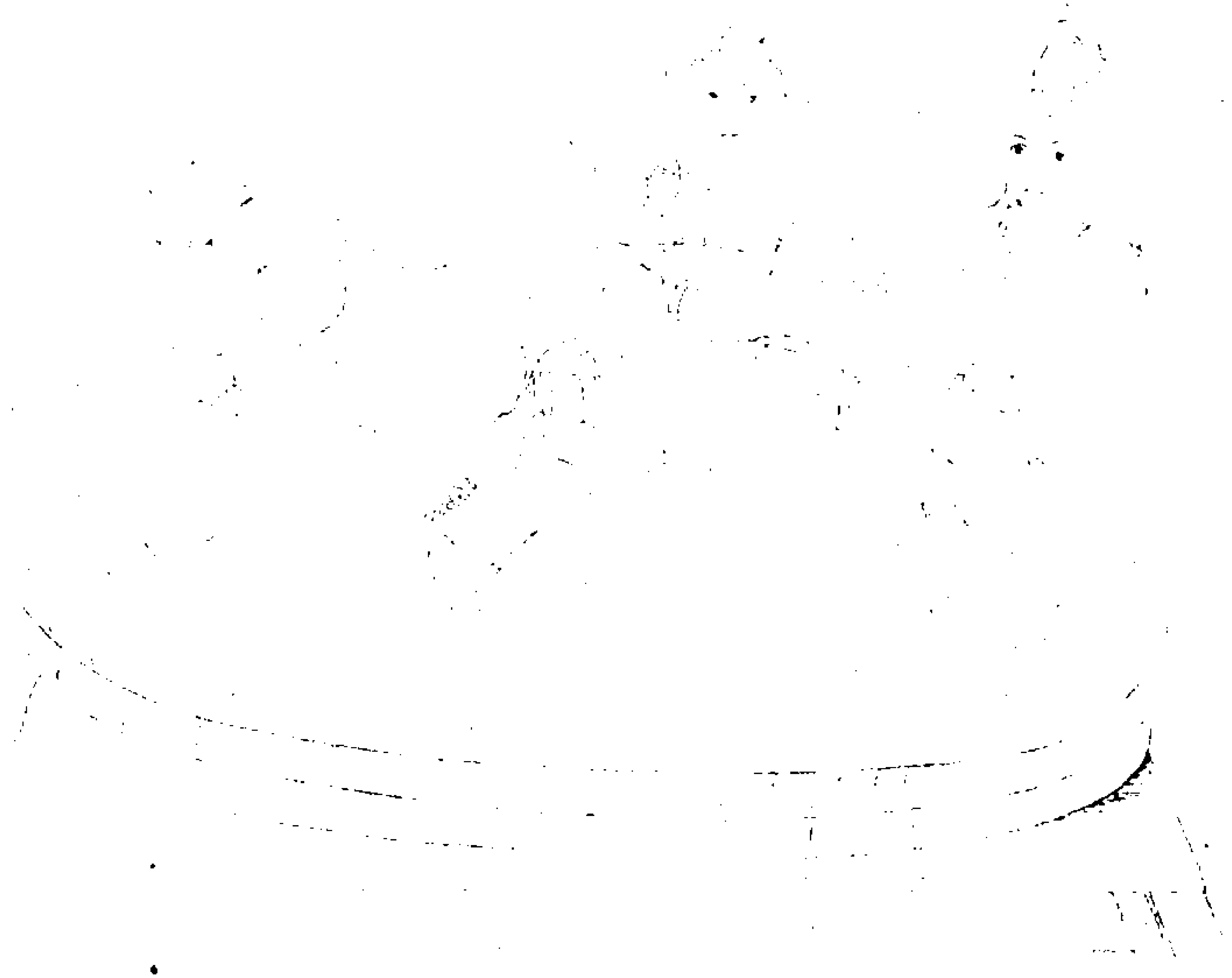
think, that which, on the whole, most distinguishes VISHNU. We do, however, sometimes see it in the hands of other deities.

*Fig.* 1. in PLATE II. is VISHNU with his *Chank* and *Chakra*, in his usual four-handed form: he there holds them between two fingers, and is not in the act of hurling the *Chakra*, as he is in some of the plates of the *Avatáras*. His two foremost hands, right and left, are in a position very common to several deities: it is said to be an invitation to ask, and a promise to grant, or protect. In a former page I have noticed, that PLATE II. is from sketches of unknown originals. Over *fig.* 1. of VISHNU, is written, in *Mahratti*, NARAYAN MURTI; i. e., a figure or form of NARAYANA.

We have said before, that no images or pictures are made of BRAHM, or THE DEITY: this is perhaps generally and strictly correct; but, as if it were impossible for any idea, however abstract, to be conceived and retained *essentially* by a *Hindu* mythologist or metaphysician, they have imagined and personified the *Spirit of God*. It is a difficult subject to discuss, and in this place I shall say little else than that this *person* is named NARAYANA, and with the sect of *Vaishnavas* he is identified with VISHNU, while, in the theogonies of the *Saivas*, NARAYANA and SIVA coalesce. I shall as early as possible again introduce the subject, and endeavour with my poor skill to clear it of some of its difficulties, or at any rate, I will show some of them.

PLATE III. now under our notice, represents, according to the doctrines of the *Vaishnavas*, NARAYANA, or VISHNU, reposing on the vast thousand-headed serpent, SESHA, contemplating and willing the creation of the world: the creative power, BRAHMA, is seen springing from his navel on a lotos to the face of the ocean, in which SESHA forms a couch for the contemplative Deity. BRAHMA is in his usual four-faced form: in three of his hands are the three *Vedas*, and the lustral spoon *(Sruva)* in the fourth—it looks almost as much like a flower as a spoon, and it is equally equivocal in the original; but Colonel STUART agreed with me in determining it to be intended for the spoon. The reader will not overlook the divine LAKSHMI, *shampooing* (chafing) the foot of her heavenly Lord. As NARAYANA, however, the name of his *Sacti* is not LAKSHMI, but NARAYANI. The Deity is here two-handed, and holds none of his usual attributes. SESHA seems floating in a sea of silver or milk, just above the margin of which are BRAHMA'S heads: lotos and fish abound in the sea, and ducks and other aquatic birds, peacocks, &c. sport on its banks, which are of lively green: rocks and trees fill the back and fore grounds. VISHNU is, as usual, of a dark blue colour. The plate is more graceful and elegant than the original.

With the *Vaishnavas* this is a favourite subject. It is frequently met with in casts, painting, and sculpture. In the notes to WILKINS'S *Hitopadésa*, (p. 295) it is noticed in these terms.—" HARI *sleeping on a serpent.* HARI is one of the titles of VISHNU,



the Deity in his preserving quality. Nearly opposite *Sultan Ganj*, a considerable town in the province of *Bahar*, there stands a rock of granite, forming a small island in the *Ganges*, known to Europeans by the name of the *rock of Jehangiri*, which is highly worthy of the traveller's notice for a vast number of images carved in relief upon every part of its surface. Among the rest there is HARI, of a gigantic size, recumbent upon a coiled serpent, whose heads, which are numerous, the artist has contrived to spread into a kind of canopy over the sleeping God; and from each of its mouths issues a forked tongue, seeming to threaten instant death to any whom rashness might prompt to disturb him. The whole lies almost clear of the block on which it is hewn. It is finely imagined, and is executed with great skill. The *Hindus* are taught to believe, that at the end of every *Kalpa* (creation or formation) all things are absorbed in the Deity, and that, in the interval of another creation, he reposeth himself upon the serpent SE'SHA (duration), who is also called ÁNANTA (endless)."

In the outer gateway, entering the *Peshwa's* palace at *Poona*, this subject, among others, is painted in glaring colours, of colossal proportion; but as I never passed it, except on state occasions, I had not time to examine it; and it is sculptured on a large scale among the ruins of *Mahabelipur*, commonly called the Seven Pagodas near *Madras*. *Sir* CHARLES MALET noticed it among the sculptures at *Ellorá*. Among my pictures I have one nearly six feet long, and half as high, in which this is the central and principal figure: it does not differ materially from those already described. GARUDA, the *vahan* or vehicle of VISHNU, stands in a posture of adoration, with green wings, behind LAKSHMI; and the whole picture, with the exception of a figure of GANESA, relates to the history of VISHNU, including his ten principal *Avatáras*—those of KRISHNA and RAMA are more particularly represented. In all it comprises about fourscore figures; horses, birds, buildings, and trees, in abundance; all in gaudy colouring. SE'SHA has five heads, and VISHNU four empty hands.

The reader will now please turn to PLATE IV. This is from a fine cast in bronze, in the collection of *Lord* VALENTIA; obligingly lent to me, with several other subjects of my plates, by my noble friend. In this, VISHNU is attended by two wives, LAKSHMI and SATYAVA'MA: the latter was with him under the same name, in his *Avatára* of KRISHNA; and so was LAKSHMI, under that of RUKMANI. VISHNU is four-handed, in two hands holding the *Chank* and *Chakra*; the *Pedma*, otherwise called *Kamala*, is borne by his ladies, who are, as goddesses of beauty, hence named KAMALA—the *Kamala*, or lotos, being with the *Hindus* the emblem of female beauty: with philosophical mythologists, it is a symbol of humidity, and marks an aquatic relation in its bearer. The length of the original is about six inches. I have a cast of this subject in bronze, not so well executed as that given in the plate.

Before we quit these Plates containing the personification of eternity in ANANTA, or SE'SHA, we will notice, that he, as well as his superior, VISHNU, has also had his *Avatáras*, or terrestrial incarnations. It is related in the *Purúnas*, that in VISHNU'S seventh grand *Avatára*, as RA'MA CHANDRA, SE'SHA was born in a human shape, his half brother, son of DASARATHA, *Raja of Ayodeha (Oude)*, by his second wife, SUMITRA, and named LAKSHIMANA; RA'MA himself being born at the same time of the *Raja's* first wife, KAHUNSILYA. In the *Avatára* of KRISHNA, SE'SHA was BA'LA RA'MA, KRISHNA'S elder brother by the same parents, VA'SUDE'VA and DEVAKY; the latter sister to KANSA, the HEROD of *Hindu* scripture history. All these personages will be again introduced.*

We proceed now to PLATE V which represents NARAYANA and LAKSHMI, a subject commonly met with in casts, but not often in pictures. I do not think that I have one picture of it among the hundreds in my possession; of casts I have three. The figure is tolerably well executed in brass, and rather larger than the etching. As all my images of this subject have the attributes of VISHNU I have no hesitation, especially as we see LAKSHMI on his knee, of referring NARAYANA to that power, rather than to SIVA, with whom he occasionally coalesces, as well as with BRAHMA, as hinted at before, and as will be farther explained when we discuss that difficult subject. In this plate NARAYANA holds the *Chank* and *Chakra*; a third hand is on LAKSHMI; and the fourth may also have held a lotos, but is now empty. The lotos, or *Pedma*, is in LAKSHMI'S left hand; her right holds on by her spouse.

In the fort of RAGOJI BOONSLA, just named, I have heard there were found many curious mythological subjects: one was particularly mentioned, of silver, and described as a sort of throne, of great extent, with appropriate niches and places for a great many deities, male and female, of all sorts and sizes. It was brought to *Poona* as public prize, and the agents, not knowing what to do with it, thought of having it coined; but it coming to the knowledge of his *Highness*, SRI MANT, the *Peshwa*, who is very pious, he expressed a wish to preserve it, and he paid its weight in silver, which was found to be equal to about twenty thousand ounces, or 40,000 rupees, worth intrinsically 5,000*l.* sterling.

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*" Sesha bears the entire world, like a diadem upon his head and he is the foundation on which the seven Pátálas rest. His power, his glory, his form, his nature cannot be described, cannot be comprehended by the Gods themselves, who shall recount his might, who wears this whole earth, like a garland of flowers, tinged of a purple dye by the radiance of the jewels of his crests. When Ananta, his eyes rolling with intoxication, yawns, then earth, with all her woods and mountains and seas and rivers, trembles. Gandharbas, Apsarasas, Siddhas, Kinnaras, Uragas, and Cháránas are unequal to hymn his praises and therefore he is called the infinite (Ananta), the imperishable. The sandal paste that is ground by the wives of the snake-gods is scattered abroad by his breath and sheds perfume around the skies." Vishnu Purána, 206—*Ed.*

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LAKSHMI NARAYAN OR VISHNU WITH LAKSHMI.

In PLATE VI. VISHNU is represented from a statue, cast under the directions of Mr. WILKINS and learned *Brahmans* at *Benares*. Several others of the elegant set of mythological subjects originating from that classical source, will be given in the course of our work, and duly acknowledged. SIVA, the companion to VISHNU, in PLATE VI. and BRAHMA in PLATE I. are of corresponding size, ten inches in height, and cast in a style of elegance and accuracy not often met with from the mythological founderies of *India*. VISHNU is here seen with his four hands holding his usual attributes, and whirling the *Chakra* in the mode before described.

We cannot better close our general hasty account of the Preserving member of the *Hindu* Triad, than with an animated passage from the conclusion of the *Gita Govinda*, a pastoral mythological dramatic poem in *Sanscrit*, glorifying KRISHNA as VISHNU, by JAYADEVA. It will also afford a pleasing introduction to our next article, the destroying, three-eyed, blue-throated, "disappointed husband of PARVATI." The "all-pervading Deity," is the Sun, or KRISHNA, or HARI, or VISHNU: the "daughter of the ocean," LAKSHMI, the "sea-born goddess of beauty"—VENUS *Marina*, who is also called PEDMA, or *Lotos*, the symbol of female beauty; in this instance, RADHA, the spouse of KRISHNA, is identified with LAKSHMI, of whom she was an *Avatára*. We shall have frequent occasion hereafter to draw information from the elegant pen of JAYADEVA, the great lyric poet of *India*, as introduced to us by *Sir* W. JONES; and all the mythological allusions in the following passage will unfold themselves in the course of our work.

"Whatever is delightful in the modes of music; whatever is divine in meditations on VISHNU; whatever is exquisite in the sweet art of love; whatever is graceful in the fine strains of poetry, all that let the happy and wise learn from the songs of JAYADEVA, whose soul is united to the foot of NARAYANA. May that HARI be your support, who expanded himself into an infinity of bright forms, when, eager to gaze with myriads of eyes on the daughter of the ocean, he displayed his great character of the all-pervading Deity, by the multiplied reflections of his divine person in the numberless gems on the many heads of the king of serpents whom he chose for his couch; that HARI, who, removing the lucid veil from the bosom of PEDMA, and fixing his eyes on the delicious buds that grew on it, diverted her attention, by declaring that when she had chosen him as her bridegroom, near the sea of milk, the disappointed husband of PARVATI drank in despair the venom which dyed his neck azure."—*As. Res.* Vol. III. p. 207. JONES'S Works, Vol. X.*

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* On the matters referred to in this Chapter, the reader may consult the following works.

Wilson's Essays on the Religions of the Hindus. Vols. i. 30 : ii. 65.

Vans Kennedy on Ancient and Hindu Mythology, p. 210—218.

Ward's Hindoos, 5th Ed. Madras, page 2.

Dubois on the People of India, 2nd Ed. Madras, p. 272.—*Ed.*

# SIVA.

In any lengthened description of a *Hindu* deity, it is almost impossible to avoid touching on the character and attributes of another. Of the subject of our present article we have, therefore, been obliged to take some previous notice, as we shall in like manner be forced to do in this article, of the deities discussed in the past. Hence, the reader will perceive, the difficulty of so arranging my materials as to prevent numberless repetitions, and, perhaps, contradictions: this I have endeavoured, as far as I have been able, to avoid; but I fear not with success, in a degree satisfactory to my reader—certainly not to myself.

SIVA is generally ranked as the third power or attribute of the Deity: he personifies *destruction*, or rather *reproduction*; for the most popular system of *Hindu* philosophy excludes, while time shall exist, the idea of absolute annihilation: to destroy is, therefore, but to *change*, or *recreate*, or *reproduce*. And here we at once see how easy it is to confound the characters and powers of SIVA and BRAHMA, and to imagine the deity of destruction to preside also over generation.

In the obvious arrangement of the three grand powers of the Eternal One, Creation and Preservation precede Destruction; and this is the relative philosophical and mythological rank of the triad, but not always their theological or sectarial station. For as the *Vaishnavas* exalt VISHNU, so the *Saivas* exalt SIVA to the place, and describe him with the power of the Deity, or BRAHM: as all things must, at the end of time, suffer destruction, so the personification of that power must be considered as ultimately paramount, although, anterior to that inconceivable period, the preserving member of the Trinity may have apparent predominancy.*

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* Siva, when spoken of as the Supreme is designated in the neuter gender, and his attributes are thus described. "He has neither beginning nor end; he is without outward form; without passion or distinguishing mark; he is possessed of all fulness, pervading all; there is no God superior to him; he passes the limits of thought or speech; he is free from desire or hate and is the life of life. Possessed of attributes like these, he is the pure existence (or substance) of an infinite nature."

"He assumed a concrete form that men might represent and worship him. He embodied his divine grace in the great Sakti and placed her at his left side; and thus he reigns the Lord of Kailásam. Further in order to perform the threefold work of creation, preservation and destruction; he exists in the holy forms of Brahma, Vishnu and Rudra." Seiva Samya Vinávidei: quest. 2. 4. This is a useful and trustworthy compendium of the Saivite faith. It has recently been translated, (not always carefully) by the Rev. T. Foulkes—*Ed.*

SIVA.

VISHNU.

A Bareen Lithog.

PLATE VI.

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He is Time, the Sun; he is Fire, the destroyer, the generator. His consort, BHAVANI, is the symbol of created nature, and in that character named PRACRITI. As the deity presiding over generation, his type is the *Linga*, the origin probably of the *Phallic* emblem of *Egypt* and *Greece*. As the God of Justice, which character he shares with YAMA and other deities, he rides a bull, the symbol of divine justice. He holds, as his commonest attribute, a trident, called *Trisula*, in this, and in some other points, resembling our NEPTUNE: his consort also has a relationship to water, although VISHNU be generally the deity presiding over humidity. His colour, as well as that of his bull, is white; I know not why, unless it refer to the unsullied purity of justice: his hair is of a light or reddish colour. He is sometimes seen with two hands, at others with four, eight, or ten, and with five faces, as will appear on reference to the plates. He has a third eye in his forehead, pointing up and down: this distinction is, I think, peculiar to him, and his children and *Avatáras*. As emblems of immortality, serpents are a common ornament with many deities; but MAHADEVA seems most abundantly bedecked with them: bound in his hair, round his neck, wrists, waist, arms, and legs, as well as for rings, snakes are his constant attendants. A crescent on his forehead, or in his hair, is common in pictures and images of MAHESA, or SIVA.*

In PLATE VI. the beautiful statue of him represents his *Trisula*, or trident, in one hand; in another, the *Pasha*, a string or rope, often seen also in the hand of his consort, KALI, for binding and strangling incorrigible offenders: his other hands, in the position

* Siva is represented as white in color because he is besmeared with sacred ashes: a crescent moon shines in his hair-knot along with the face of the Gunga Devi; in one of his hands he carries, an antelope; in the others are placed variously a trident, a boar's tusk, a rosary, a human skull, &c. A tiger's skin is wrapt around his loins and the hide of an elephant furnishes him a cloak. His person is decorated with serpents and garlands of skulls, bones and the eyes of fishes. There are legends, which profess to give a reason for every particular of this description, some of which will be referred to in subsequent notes. The following extracts will be in place here.

"The sacred ashes are formed (literally, flower) naturally upon the fire-like body of Siva and are then termed "eternal" or without beginning. When at the occurrence of a periodical destruction, he reduces all the gods and things animate and inanimate to ashes, he smears his person therewith. These ashes are called "originated" or those which have a beginning. Saiva Samya Vinávidei. Q. 129.

The following stories are abridged from the same work. Q. 122. 127.

Siva appeared once upon a time in the Taruka forest, as a mendicant. The wives of the Rishis resident there, fell in love with him and lost their virtue. Their lords in wrath exerted their supernatural powers for the destruction of Siva. They dug a pit and from it issued a tiger. Siva slew it and girt his loins with its skin; a deer followed, which Siva picked up and retained in his left hand; then a red-hot iron bar which Siva seized and used as a weapon; then serpents, which he took and hung upon his person. Thus was he arrayed with his spoils.

An Asura, named Gaya, obtained from Brahma a grant of victory over all the Gods but Siva. The monster was in form an elephant and proceeded to employ his strength. He pursued several Munis into a Siva temple when the God rushed upon him, slew him, stripped off his hide and cast it over his shoulder.—*Ed.*

before described. Serpents, emblems of eternity, form his ear-rings, called *Nága kundala*: his pendent collar of human heads (*Mundu mala*), marks his character of destruction, or Time; and his frontal crescent points at its most obvious measurement, by the phases of the moon. These are among the attributes that generally distinguish MAHADEVA.

In a former plate (II.) this deity has been noticed: he is there represented with a warlike weapon, (*Gadha*, or *Parasha*,) and an antelope in his superior hands; the former, as with many other deities, denoting vengeance, the latter, called *Mrigu*, an attribute of the god CHANDRA, the Moon; called also SASIN, a name for the antelope, given likewise to CHANDRA. SIVA's loins are wrapped in a tiger's skin, an article that will be frequently seen in the plates of this deity; and the river goddess GANGA (the *Ganges*) beams benignly from his *Mugut*, or headpiece.

This bountiful goddess GANGA is a heroine frequently alluded to in the mythological and historical legends of the *Hindus*; and being intimately connected with the deity now under our consideration, we will in this place proceed to notice her in a variety of relations, and at considerable length; bearing, however, directly on the points that this humble work purposes to discuss. The *Hindu* poets, in their rage for personification, have not of course forgotten those grand natural objects, Rivers: these prime gifts of beneficent nature are deified. The *Ganga, Yamuna, Saraswati, Brahmaputra, Krishna, Kauveri*, and others, enjoy their apotheosis; and there are extant numerous allegorical poems descriptive of their birth, loves, &c. &c. *Sir* WILLIAM JONES, in the true spirit of a *Hindu* bard, has addressed a hymn to the Goddess GANGA, who is fabled to be the offspring of MAHADEVA; and he sings her birth, wanderings, and nuptials, with BRAHMA'S son, the BRAHMAPUTRA.

"Is that the King of Dread,
With ashy musing face;
From whose moon-silver'd locks fam'd GANGA springs?" *

The pictures offered for sale in *India* are generally coloured; and SIVA, the King of Dread, whose characteristic colour is white, is often painted as if rubbed over with ashes, like anchorites or penitents, with a blue throat. The originals of PLATES VII. XI. are instances of this; and in those pictures we see the river *Ganga*, which in *Europe* we have been taught to call the *Ganges*, falling from his head; and sometimes, (VII. XI.) she afterwards issues from a cow's mouth. It is said that high up towards its source, the river passes through a narrow rocky passage, that pilgrims, who visit the sacred cleft, imagine resembles a *cow's mouth*. This spot is hence called *Gomuki*, and is a pilgrimage of great resort.

The following stanza, from *Sir* WILLIAM JONES'S spirited hymn to GANGA, (*Works, Vol.* XIII.) will introduce and illustrate, in a

* JONES'S Hymn to SARASWATI. Works, Vol. XIII.

PLATE VII.

J. Higginbotham, Madras 1854.

A. Barren, Lithog.

MAHADEVA AND PARVATI.

*THE GANGES DESCENDS FROM SIVAS HEAD ON TO THE HIMMALAYAS AND THENCE FLOWS THROUGH THE COWS MOUTH. PARVATI HOLDS A CUP OF AMBROSIA.*

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happier manner than I am otherwise master of, some of the engraved subjects of my work, connected with the personages now more immediately under discussion. See PLATE VII.

> " Above the stretch of mortal ken,
> On bless'd *Kailása's* top, where every stem
> Glow'd with a vegetable gem,
> MAHE'SA sate, the dread and joy of men;
> While PARVATI, to gain a boon,
> Fix'd on his locks a beamy moon,
> And hid his frontal eye, in jocund play,
> With reluctant sweet delay.
> All nature straight was lock'd in dim eclipse,
> Till *Brahmans* pure, with hallow'd lips
> And warbled prayers, restored the day;
> When GANGA from his brow, by heavenly fingers prest,
> Sprang radiant, and, descending, grac'd the caverns of the West."

PLATE VII. and that of the symbolical marks of the *Hindus*, will show the sol-lunar emblem which SIVA bears on his forehead, when the crescent encircles his frontal eye. It is also borne by some individuals and sects of *Saiva*. MAHA'DE'VA's son, GANE'SA, is sometimes dignified with it, but not, I believe, in any of the subjects engraved for this work. The title of CHANDRA-SEKRA, or *moon-crowned*, is given to SIVA when his head is so decorated: a legend, accounting for this epithet, will be given under CHANDRA, or the God LUNUS.* *Chandra sekara* is the name of SIVA's terrestrial abode. GANGA, CHANDRA, and SE'SHNA'GA the prince of serpents, are generally seen on SIVA's head as his commonest ornaments; and poets perpetually advert to him in compound epithets, allusive to those distinguishing attributes.

An ancient grant of land, dated about 1018, A. D. engraven on six sheets of copper, found buried in *Salsette*, near *Bombay*, invokes SIVA in terms illustrative of this. The first stanza is of course, as will be noticed in its place, addressed to GANE'SA, the God of Prudence and Policy, first-born of SIVA and PARVATI.—

" O'M—VICTORY AND ELEVATION.

" 1. May He, who in all affairs claims precedence in adoration; may that GANAYACA, averting calamity, preserve you from danger. " 2. May that SIVA constantly preserve you, on whose head shines (GANGA) the daughter of JAHNU, resembling-the-pure-crescent-rising-from-the-summit-of-*Su-meru*."—(A compound word of sixteen syllables.) " 3. May that God, the cause of success, the cause of felicity, who keeps, placed even by himself, on his forehead, a section of the moon-with-cool-beams-drawn-in-the-form-of-a-line-resembling-that-in-the-infinitely-bright-spike-of-a-fresh-blown-*Cetaca*-(who is)-adorned-with-a-grove-of-thick-red-locks-tied-with-the-

* God "*Lunus*"? *Ed.*

prince-of-serpents, be always present, and favourable to you."—*As. Res.* Vol. I. Art. 19.

Another royal grant of land (*As. Res.* Vol. III. Art. 3.) invokes MAHADEVA, immediately after the usual *Sri* GANE'SA *Nama*, "adoration to GANE'SA," thus: "Adored be the God SAMBHU, on whom the city of the three worlds rested in the beginning as on its main pillar; and whose lofty head is adorned with a crescent, that kisses it, resembling the point of a waving *Chamara*."*

It is the *Saivas*, of course, who place the source of the GANGA in SIVA's hair, but the *Vaishnavas*, unwilling to attribute so great a boon exclusively to another deity, assert, that the blessed and blessing river flowed originally out of *Vaikontha*, from the foot of VISHNU, and, descending upon *Kailása*, fell on the head of SIVA; who, when he received the divine stream from on high, shook some drops from his hair, which are called *Vindu*, and form a great lake far to the north of *Hindustan*, called *Vindu Sarovára*. Both the *Vaishnavas* and *Saivas* are naturally anxious to attribute to the deity of their exclusive adoration, as well as all power, might, and dominion, the origin of acts of favour and beneficence. Both sects partake of the bountiful blessings of the *Ganges*, and each is desirous of tracing its source to the head or foot of its own deity.

But, although the *Vaishnavas* so far out-number the adherents of SIVA, it appears to me that the latter god has generally the reputation of having produced this river. I have many pictures—a dozen or more, where it flows from SIVA'S hair, but not one in which it proceeds from VISHNU'S foot.† There are fables in which it is made

* *Sir* WILLIAM JONES, in a note on this stanza, informs us, that the comparison (which I cannot think very happy) is taken from the image of an *Indian* prince, fanned by an officer, who stands behind him, with the tail of a *Chamara*, or wild cow, the hairs of which are exquisitely fine, and of a pale yellow tint. In PLATE XI GANE'SA himself is seen whisking this implement over his father's head: it is seen also in many others of the plates. It is used to keep flies off great men or from images, or to cause a cooling motion in the air. It is an article of very common utility to men as well as to gods, usually set in a silver handle: great men have the handles ornamented with gems.

† From that third region of the atmosphere or seat of Vishnu, proceeds the stream that washes away all sin, the river Gangá, embrowned with the unguents of the nymphs of heaven, who have sported in her waters. Having her source in the nail of the great toe of Vishnu's left foot, Dhruva receives her and sustains her day and night devoutly on his head; and thence the seven Rishis practice the exercises of austerity in her waters, wreathing their braided locks with her waves. The orb of the moon, encompassed by her accumulated current, derives augmented lustre from her contact. Falling from on high as she issues from the moon, she alights, on the summit of Méru and thence flows to the four quarters of the earth, for its purification. The Sítá, Alakanandá, Chakshu, and Bhadrá are four branches of but one river, divided according to the regions towards which it proceeds. The branch that is known as the Alakanandá was borne affectionately by Mahádeva, upon his head for more than a hundred years. The offences of any man who bathes in this

to flow from the fingers of PARVATI, who, on some occasion of "reluctant sweet delay," put her hands over the eyes of her amorous lord, which, they being the primary source of light, involved the universe in immediate darkness. She instantly removed them, but an *instant* with immortals is an age among men; and SIVA, to avert the calamity of such lengthened gloom, placed a third eye in his forehead. PARVATI, perceiving the mischief she was causing, removed her hands, and found them moistened with the perspiration of SIVA'S temples; and in shaking it off, the *Ganges* flowed from her fingers.* In this fable it is still the offspring of SIVA: others make it arise from water poured by BRAHMA on the foot of VISHNU: others directly from the feet of BRAHMA. There is, indeed, no end to the legends connected with the origin, progress, and sanctity, of this divine stream.

The *Ganga* is also called *Dasahara*, or *ten-removing;* meaning to *remove ten* sins. Bathing in her waters, on the day named in the following couplet, effaces ten sins, how heinous soever, committed in ten previous births. "On the tenth of *Jyaishtha*, in the bright half of the month; on the day of MANGALA, son of the earth, when the moon was in *Hasta*, this daughter of JAHNU burst from the rocks, and flowed over the land inhabited by mortals. On this lunar day, therefore, she washes off ten sins, and gives a hundred times more felicity than could be attained by myriads of *Aswamédhas*, or sacrifices of a horse."—*As. Res.* Vol. III. p. 284.

Another legend states, that the anniversary of the first day of the *Satyayug* is sacred, on account of GANGA having thereon flowed from the foot of VISHNU down upon *Himalaya*, where she was received on the head of SIVA, and was afterwards led to the ocean by King BHAGHIRAT'HA. Hence adoration is now paid to GANGA, HIMALAYA, SANKARA and his mountain, *Kailasa;* nor must BHAGHIRAT'HA be neglected.—*Ib.* p 281.

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river are immediately expiated, and unprecedented virtue is engendered. Its waters offered by sons to their ancestors in faith for three years, yield to the latter rarely attainable gratification. Men of the twice-born orders who offer sacrifice in this river to the lord of sacrifice, Puroshottoma, obtain whatever they desire, either here or in heaven. Saints who are purified from all soil by bathing in its waters and whose minds are intent on Késava acquire thereby final liberation. This sacred stream heard of, desired, seen, touched, bathed in or hymned, day by day, sanctifies all beings; and those who even at a distance of a hundred leagues, exclaim "Gangá, Gangá" atone for the sins committed during three previous lives." Vishnu Purána 229. see also page 170. For another account see Ward's Hindoos, 5th Ed. Madras, p. 164.—*Ed.*

* "The legend goes on to state that the Gangá threatened to overflow the earth. Then at the intercession of gods and sages, Siva "compelled the great torrent to roll itself back again, and he wrapped up the contracted waters in the crown tuft of his hair, just as if it had been a single drop of rain. For this reason, Siva has the name of Ganga-dhara."—*Ed.*

Many writers have described the advantages that the *Hindus* fancy they derive from drinking the water, and dying on the banks of the *Ganga*. A man, suposing himself near death, will desire to be carried thither, that he may enjoy such benefit; but cases have occurred, where it proved more distant than was imagined, and the expectant has been left by his friends to die a lingering death, or to be devoured by alligators: some instances of survival and recovery are related. A story is common in *India* of an *English* gentleman, who, while taking a pleasant sail on the river, saw an old man, whose friends had given him the *Gangetic viaticum* and left him. Humanity induced the gentleman to attempt his restoration, and the readiest means were the application of some ardent spirit to his mouth, after cleansing it of the holy mud left there by his friends as his supposed last morsel. His stomach, altogether unused to such a stimulus, quickly recovered its tone, and the old man was restored to his senses—but not to his relations and friends; for they deemed his reanimation by such a process a thing most abominable and detestable, and refused all intercourse with so contaminated a being. The unhappy old man, now an outcast from his family and tribe, found his life insupportable, and made it his invariable rule to resort daily, while he lived, to the house of this well-meaning, but mistaken, author of his resurrection; whom, in the bitterness of his heart, he cursed as the cause of his misery and disgrace, and poured torrents of abuse on his head for his officious interference—snatching him from the heaven just opening on him, to all the wretchedness of such a life.

Those who are not so happy as to live near the holy river, make pilgrimages for the purpose of benefiting by its sin-expelling water: if unable to perform the pilgrimage in person, there is considerable efficacy in doing it by proxy, paying the expenses of an idler man; who, in return, frequently brings his principal a jar of the precious fluid, to be used in the time of death and need. Many persons are constantly employed in bringing *Ganges'* water to distant parts. Temples of celebrity, however remote—those of *Rameswara* and *Jejury* for instance, are said to use it daily for the ablution of the idol; and in every city it may be purchased from persons who carry it about in two vases, slung at the ends of a bamboo carried across the shoulders; these are carefully covered, and of course preserved with superstitious veneration.

One of the holiest spots of the *Ganga* is where it joins the *Yamuna (Jumna)* near Allahabad below Delhi, anciently called *Indraprastha*. The *Saraswati* is supposed to join them under ground, whence the junction is called *Triveni*, or the *three plaited locks:* pilgrims here begin the ceremonies afterwards completed at *Gaya*. The confluence of rivers is a spot peculiarly dear to *Hindus;* and this, more especially, of the *Ganga* and *Yamuna*, is so highly

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esteemed, that a person dying there is certain of immediate *moksha*, or *beatitude*, without risk of farther transmigration.*

We shall notice in another place, that suicide is not only pardonable, but in some cases meritorious with *Hindus*. Cutting one's throat at the above holy junction is, in reference to its immediate result, an instance of the latter. Widows, who become *Sati*, or *pure*, by burning themselves with the bodies of their deceased husbands, which is generally done at the *Sangam*, or confluence of rivers, perform an act of meritorious suicide. And all acts, in themselves good, are rendered vastly better if done on such a spot. PARASU RAM BHAO, the *Mahrata Brahman General*, to remove an impurity transmitted to him from a cobbler's wife, who had been kissed by a *Brahman* who dined with another who dined with the *Bhao*, weighed himself against precious articles at the confluence of the rivers *Toom* and *Badra*; and distributing the amount in charity, to *Brahmans* and poor people, again became pure, and fit society for his sanctified fraternity: many of whom, however, had also derived impure taints, circuitously, from the base-tribed damsel; and the *Bhao's* whole army were at a critical time marched to the confluence of the rivers, that the *Brahmans* might have safe escort thither, and by bathing, charities, and other sin-effacing ceremonies, be restored to their wonted spiritual and corporeal cleanliness.†

I shall now proceed to make some extracts of considerable length, in explanation of our present subject, and referring to others of a mythological nature.

" ISWARA in *Sanscrit* signifies *Lord*, and in that sense is applied by the *Brahmans* to each of their three principal deities, or rather to each of the *forms* in which they teach the people to adore

* " One of the first things which may violently arrest the flow of your enjoyment, may be the disgusting spectacle of one or more human bodies slowly floating past the vessel,—some white as snow, others black and blue in different stages of decay,—all of them uncovered; and upon them perched ravenous vultures, or carrion crows, tearing and devouring the mangled remnants of miserable humanity. With your British feelings all alive, and not yet blunted by familiarity with such exhibitions, you are aroused. You cannot but remember how, at home, were a single dead body discovered in a stream, it would create a sensation through the whole neighbourhood, furnish for days a fertile topic for conjecture and remark, and call forth the investigation of the judges of the land. Impelled by your own sense of civilized, not to talk of Christian decency, you loudly vociferate in the ears of the native boatmen who ply their craft all around, to rescue the body from such shameless exposure. Your are only laughed to scorn for your pains. On ply the natives merrily chaunting their boat song of "Allah Allah" and even if their oars impinge on the floating carcase they seem to care no more than they would for the contact of a log of wood." Duff's India—320. Ward's Hindoos, 5th *Ed.* Madras pp. 161-171. Ed.

† This occurred while I was serving in the *Bhao's* army, in 1792, and is related in a work that I published soon after. The army made several marches to the rivers, uncalled for in a military point of view, although some military affairs resulted.

BRAHM, or the GREAT ONE; and if it be appropriated in common speech to MAHA'DE'VA, this proceeds from the zeal of his numerous votaries, who place him above their other two divinities. BRAHMA, VISHNU, and MAHA'DE'VA, say the *Puranics*, were brothers: and the *Egyptian* Triad, or OSIRIS. HORUS, and TYPHON, were brought forth by the same parent, though HORUS was believed to have sprung from the mysterious embraces of OSIRIS and ISIS before their birth; as the *Vaishnavas* also imagine, that HARA, or MAHA'-DE'VA, sprang mystically from his brother HERI, or VISHNU. In the *Hindu* mythology BRAHMA is represented of a red, VISHNU of a black, or dark azure, and HARA of a white, complexion; but in that of *Egypt*, we find OSIRIS black, HORUS white, and TYPHON red. The indiscriminate application of the title ISWARA has occasioned great confusion in the accounts which the *Greeks* have transmitted to us of *Egyptian* mythology; for the priests of *Egypt* were very reserved on subjects of religion, and the *Grecian* travellers had, in general, too little curiosity to investigate such points with scrupulous exactness. Since OSIRIS, however, was painted *black*, we may presume that he was VISHNU who, on many occasions, according to the *Puranas*, took *Egypt* under his special protection. KRISHNA was VISHNU himself, according to the most orthodox opinions. The title SRI BHAGAVAT, importing *prosperity* and dominion, is given peculiarly to KRISHNA, or the *black* deity; and the *black* OSIRIS had also the titles of SIRIUS, SEIRIUS, and BACCHUS. It is related, indeed, that OSIRIS and BACCHUS imported from *India* the worship of two divine bulls; and in this character he was MAHA'-DE'VA, whose followers were pretty numerous in *Egypt*: for HERMAPION, in his explanation of the *Hieroglyphics* on the *Heliopolitan* obelisk, calls HORUS the Supreme *Lord*, and the author of *Time*. Now ISWARA, or *Lord*, and KALA, or *Time*, are among the distinguished titles of MAHA'DE'VA; and obelisks, or pillars, whatever be their shape, are among his emblems. In the *Vrihad-haima*, which appears to contain many curious legends concerning *Egypt*, it is expressly said, that "ISWARA, with his consort PARVATI, descended from heaven, and chose for his abode the land of *Misra*, in *Sancha dwipa*." We must obesrve, that the *Egyptians* feared and abhorred TYPHON, or MAHA'DE'VA, in his character of the *Destroyer*; and the *Hindus* also dread him in that character, giving him the name of BHAIRAVA, or *Tremendous*. The *Egyptian* fable of his attempting to *break the mundane egg* is applied to MAHA'DE'VA, in the little book *Chandi*, which is chiefly extracted from the *Marcandeya Puran*."* WILFORD *As. Res.* III. 371.

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* As the articles inserted in the *Asiatic Researches* by Lieut.-Colonel Wilford are frequently quoted in this work, it is well to apprise the reader that his statements are to be received with caution. Lieut.-Colonel Vans Kennedy, after exposing several of Mr. Wilford's errors concludes with this sentence—"From the preceding remarks it will perhaps appear undeniable that Lieut.-Colonel Wilford instead of usefully employing his knowledge of the Sanscrit language and Sanscrit litera-

Under the article *Yóni*, *Linga*, &c. an humble attempt will be made to illumine the gloom in which these mysterious subjects are buried. Meanwhile I shall offer an extract, connected with our present subject, from a paper in the second volume of the *Asiatic Researches*, by Mr. REUBEN BURROWS. "The pyramids of *Egypt*, as well as those lately discovered in *Iceland*, (and probably too the tower of *Babel*,) seem to have been intended for nothing more than images of MAHA'DE'VA." Mr. BURROW farther thinks it probable, that the *Sakkara* pyramids, described by NORDEN, and one at *Dashour*, drawn by POCOCKE; CLEOPATRA's Needle; and the Devil's Belts, at *Boroughbridge*; may have had the same religious origin. He says, that "*Stonehenge* is evidently one of the temples of BUDDHA. The religious ceremonies of the papists seem, in many parts, a mere servile copy of those of the *Gosseins* and *Fakirs*. The different tenets of *popery* and *deism* have a great similarity to the two doctrines of BRAHMA and BUDDHA; and, as the *Brahmans* were the authors of the *Ptolemaic* system, so the *Buddhists* appear to have been the inventors of the *Philolaic*, or *Copernican*, as well as of the doctrine of attraction. That the *Druids* of *Britain* were *Brahmans* is beyond the least shadow of doubt."*—Page 478.

SIVA and JOVE have been compared by *Sir* WILLIAM JONES, and other mythologists; but no where, I believe, is JOVE seen combined with his spouse, or any female, as SIVA is, in pictures and sculptures, with PARVATI, as will be described. JOVE is, however, sometimes called mother as well as father: the following verse might warrant such a combination, in the creative eye of a painter.—

> "JUPITER omnipotens, rerum, regumque, deumque,
> Progenitor, genitrixque."
> "Almighty JOVE; father and mother, both
> Of gods and men, and things."
> *Letters on Mythology*, p. 140.

ture in rendering public the actual contents of Sanscrit works has preferred to amuse himself in interpolating and perverting them, in order to support hypotheses which have not even plausibility to recommend them." (Ancient and Hindu Mythology, p. 421.) Any statement of Wilford's that subsequent researches have proved to be incorrect, is omitted in the present Edition. His speculations in comparative mythology must go for what they are worth: they will be interesting at least, to the scholar.—*Ed.*

* It is not my intention to offer any comments on these curious speculations of Mr. BURROW.—Other writers have fancied great similarity between the practices of the *Brahmans* and the *Druids* of ancient *Europe*; so great, indeed, as almost to identify them as the same people. However extensive *Druidism* may have been on the continent of *Europe*, it prevailed on a very confined scale in *Britain*; and it would be difficult to prove its existence in any part except on the island of *Anglesey*, which may be called the *Elephanta* of *Britain*. Not, however, that there is any positive proof of there having been any temples of celebrity on that holy island, or, perhaps, any temple at all; for TACITUS notices only the destruction of the *Druidical groves* by SUETONIUS PAULINUS, after his defeat of the *British* army in that neighbourhood. TACITUS is the earliest, if not the only ancient historian who notices the existence of *Druidism* in *Britain*. See *Edinburgh Review*, July 1804, p. 395.

And, in some of their multifarious characters, most of the principal *Hindu* deities might be identified with JOVE or JUPITER, where, in the poetical generation of the world, he is called SATURN'S *youngest child;* that is, the latest production of Time.

"The comparison between SIVA and JOVE runs parallel in many instances. In the capacity of avenger and destroyer, JOVE overthrew the Titans and giants whom TYPHON, BRIAREUS, &c. led against the God of *Olympus*, to whom an eagle brought *lightning* and *thunder-bolts* during the warfare. In a similar contest, between SIVA and the *Daityas*, or children of DITI, who frequently rebelled against heaven, BRAHMA is said to have presented the god of destruction with *fiery shafts*. As the *Olympian* JUPITER fixed his court, and held his councils, on a lofty and brilliant mountain, so the appropriated seat of MAHA'DE'VA, whom the *Saivas* consider as the chief of the deities, is mount *Kailása*, every splinter of whose rocks is an inestimable gem. His terrestrial haunts are on the snowy hills of *Himalaya*, or that branch of them to the east of the *Brahmaputra*, which has the name of *Chandrasigara*, or the *mountains of the moon*. When, after these circumstances, we find SIVA with three eyes, whence he is named TRILO'CHAN; and know from PAUSANIAS, not only that *Triopthalmos* was an epithet of ZEUS, but that a statue of him had been found so early as the taking of *Troy*, with a third eye in his forehead, as we see him represented by the *Hindus;* we must conclude that the identity of the two gods falls little short of being demonstrated. In the character of *destroyer* also, we may look upon this *Indian* deity as corresponding with the *Stygian* JOVE or PLUTO, especially since *Kali, or Time** in the feminine gender, is a name of his consort, who will be found to be PROSERPINE.

"There is yet another attribute of MAHA'DE'VA, by which he is too visibly distinguished in the drawings and temples of *Bengal*. To destroy, according to the *Vedantis* of *India*, the *Sufis* of *Persia*, and many philosophers of our *European* schools, is only to *generate* and *reproduce* in another form. Hence the god of *destruction* presides over *generation:* as a symbol of which, he rides on a *white bull*. Can we doubt that the loves and feasts of JUPITER *Genitor*, (not forgetting the *white bull* of EUROPA,) and his extraordinary title of *Lapis*, for which no satisfactory reason is commonly given, have a connection with the *Indian* philosophy and mythology?

"The JUPITER *Marinus*, or NEPTUNE of the *Romans*, resembles MAHA'DE'VA in his *generative* character; especially as the *Hindu* god is the husband of BHAVA'NI, whose relation to the *waters* is evidently marked by her image being restored to them at the conclusion of the great festival of *Durgotsava*. She is known also to

* This is incorrect: Parvati is called *Kali* because of her black colour, from *Kali*, blackness.—*Ed.*

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have attributes exactly similar to those of VENUS *Marina*, whose birth from the sea foam, and splendid rise from the couch in which she had been cradled, have afforded so many charming subjects to ancient and modern artists. And it is very remarkable, that the RHEMBA of INDRA's court, who seems to correspond with the popular VENUS, or goddess of beauty, was produced, according to the *Indian* fabulists, from the froth of the churned ocean. The identity of the *Trisúla* and the *Trident*, the weapons of SIVA and of NEPTUNE, seems to establish this analogy. And the veneration paid all over *India* to the large *buccinum*, especially when it can be found with the spiral line and mouth turned from left to right, brings instantly to our minds the music of TRITON."—Dissertation on the Gods of *Greece, Italy,* and *India*. *As. Res.* Vol. I. p. 250.

"To SIVA are given three eyes, probably to denote his view of the three divisions of Time: the past, the present, and future. A crescent on his forehead portrays the measure of time by the phases of the moon: a serpent forms a necklace, to denote the measure of time by years: a second necklace, formed of human skulls, marks the lapse and revolution of ages, and the extinction and succession of the generations of mankind. He holds a trident, to show that the three great attributes are in him assembled and united: in another hand is a kind of rattle, called *damaru*, shaped like an hour-glass, and I am inclined to think it was really at first intended as such, since it agrees with the character of the deity; and a sand *gheri* is mentioned in the *Sastra*, as one of the modes of measuring time. *

"In the hieroglyphic of *Maha Pralaya*, or grand consummation of all things, when Time itself shall be no more, he is represented as trodden under foot by MAHA' KA'LA or Eternity.—MAHA' KA'LA, as represented in the caverns of *Elephanta*, had eight arms. In one he holds a human figure; in another a sword, or sacrificial axe; in a third he holds a basin of blood, and with a fourth he rings over it the sacrificial bell. Two other arms are broken off; with the two remaining he is drawing behind him a veil, which extinguishes the Sun, and involves the whole universe in one undistinguished ruin. One of the titles of this tremendous deity is BHAIRAVA, the terrific; but his principal designation is KA'LA† AGNI RUDRA."—PATERSON. *As. Res.* Vol. VIII. p. 61.

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* Whether or not we be disposed to allow that SIVA originally held a sand-glass, the double-headed hand-drum, called *damaru*, it must be admitted, is shaped exactly like one, and may in many pictures be easily mistaken for it, (see Frontispiece) as it probably was by the people in *Europe*, who took from *India* the idea and attributes of personified Time. Giving him a sand-glass, whoever did it, was a very happy thought.

† These three words are especially descriptive of SIVA: they may be rendered *Time, Fire, Fate.*

Having lately been in the *Elephanta* cavern, and when there made some memoranda, I will in this place extract from them what relates to the subject of the preceding passage, **MAHA' KALA'**; of which a print was first, I believe, given by **NEIBUHR.** The compartment containing the group, of which **SIVA** in this character makes the principal figure, is on the right of the entrance, facing a compartment of like size, containing what, in another part of this work, I have supposed to be a marriage ceremony. Between the two compartments, but advanced into the body of the cave so as not to be interposed, is a room, twenty-two feet square, with a door in each face, and on each side the doors, a gigantic male figure, in stature sixteen feet, highly ornamented: this room contains a monstrous *Linga*. Premising this, from which, however, I make no inferences, I proceed to extract from my notes an account of the compartment containing the figure in question.

" It is of SIVA *Vindex*, fourteen feet high, but his lower extremities broken off: his attention is, from his attitude, turned to his left; his aspect is terrific, indicating the immediate execution of some avenging act: he has eight arms; the superior right and left stretched up, and either supporting a cloth or curtain, or pulling it over the terrible event he threatens; the fingers grasp the cloth; the left upstretched arm finely executed; the right broken at the elbow: his next right hand is broken off at the wrist; the corresponding left holds a bell, in good preservation, over a cup in the palm of the next, having a serpent twining round near the elbow. A third right hand grasps a long straight sword, uplifted, perfect: the two inferior hands, right and left, are broken off above the elbow; they were in bolder relief, and the left appears to have supported, or to have grasped, the leg of a kneeling figure; the trunk of which only remains, its legs, arms, and head, being broken off: this kneeling figure may have been between five and six feet in height; its back is toward the threatener, and leaning so in his direction as to drop its blood, if spilled, into the cup before noticed. The head of the principal figure has a highly ornamented cap, reminding one of the mitre-shaped caps worn some years ago by our grenadiers: a skull and serpent are among its frontal ornaments. It has also a pendent necklace, and a long chaplet, if I may so call it, composed of human heads, of which only two or three are plainly discernible, flowing over the left shoulder to the right thigh, where it is broken off, the *Zennàar*, or holy thread, and a broader belt run in nearly a like direction; on all the wrists are bracelets; and above the elbows of three of the arms are *bazubands*. No figures remain in any preservation to the right of the principal, or under him. On the left, near the supposed victim, are two bearded faces expressive of pity: a compassionate female is just above them, leaning forward over the victim; she holds her scarf in her hands, and is an elegant person: below the bearded men are two or three females with pitying aspects: the same emotion, intermingled with

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terror, is evident in every face of this compartment whose features can be traced.

"Over the subjects just described is a row of males and females of rather diminutive size: in the middle of the row, nearly over the head of SIVA, is a thing like a mitre, with a crosier cut deep in it, and surmounted with a cross; but the limbs of the cross not exactly at right angles: two aged and emaciated males are on the right (the spectator's right) of the mitre holding up their hands, betokening pity and pain; on the other side of the mitre are two similar figures: in front of each pair is a prostrate distressed male child, their heads near the mitre: beyond the last mentioned pair, on the spectator's left, are a male and female in great anxiety and distress, holding scarfs in their hands.

"The subject, supposed to be like a mitre, crosier, and cross, appears also, in a compartment before described, as containing characters in the background: fancy may, perhaps, have had some share in making this resemblance; but it is really curious, and I think striking, although I believe, hitherto, not remarked."

Before I proceed farther in my notice of the important and tremendous deity, I will request the reader to examine the beautiful figure of him given in the Frontispiece taken from a bronze statue, deposited by me in the museum at the *India* house. My *Pandit* informed me, that this image represents the destruction by MAHA'DE'VA of the *Daitya* TRIPURASURA, so surnamed from his capital city *Tripura*: his name was TARIKA, and a long account of his ambition and overthrow is given in the *Sivapuráṇa*; but it is there stated to have been accomplished, not by SIVA in person, but by his son, KARTIKEYA, (of whom farther notice will be taken hereafter); and, for the production of this predicted champion it was necessary that MAHADEVA should become incarnated, to espouse PARVATI; incarnate also, in the person of the beauteous daughter of HIMACHALA and MAHINA.* As the story embraces many points connected with our work, I will give first its outline briefly from the *Sivapuráṇa*, and will afterwards recur descriptively to the PLATE and its original.

This TARIKA was excessively ambitious and oppressive, and forced BRAHMA, by his penances and austerities, to promise him

* The Pandit was wrong: the following incident narrated in the Skanda Puráṇa is the one illustrated by the Frontispiece. A youth named Markandeya devoted himself to the service of Siva and employed himself in *Linga pûja* at Benares. In the records of Yama's court, his life was set down for sixteen years and that period having expired, Yama sent his messengers to summon the devotee. After some trouble they bound him captive, still clinging to the *Linga* and imploring the aid of Mahádéva. Suddenly Siva appeared, rebuked the messengers of death, and killed Yama with a kick of his foot. His servants and váhana (a buffalo) also died. By the shock of Yama's fall Brahma and all the gods were frightened; the sea brake through its limits and the earth split. The young devotee obtained the gift of perpetual youth. The Plate represents Siva in the act of planting his foot upon Yama.—*Ed.*

any boon he should demand. Among his austerities he went through the following series, each of the eleven specific mortifications enduring one hundred years.—

1, He stood on one foot, holding the other and both hands up toward heaven, with his eyes fixed on the sun; 2, he stood on one great toe; 3, he took as sustenance nothing but water; 4, he lived similarly on air; 5, he remained in the water; 6, he was buried in the earth, but continued, as under the last infliction, in incessant adoration; 7, the same in fire; 8, he stood on his head with his feet upwards; 9, he stood on one hand; 10, he hung by his hands on a tree; 11, he hung on a tree with his head downwards.* Such merit was irresistible; and INDRA, and the whole host of demi gods alarmed, lest their sovereignty should be usurped by the potency of the penance, resorted to BRAHMA for consolation; who, however, said, that, although he could not resist such austerities, he would, after rewarding them by granting the boon demanded, devise a method of rendering it ultimately inoffensive to them.

The demand by TARIKA was, that he should be unrivalled in strength, and that no hand should slay him but that of a son of MA'HA'DE'VA. He now became so arrogant that INDRA† was forced to yield to him the white eight-headed horse, KUVERA gave up his thousand sea-horses, also white except the left ear, which was black: the *Rishis* were compelled to resign the all-yielding cow KAMDENU—rivers and seas the riches of the deep. The Sun in dread gave no heat; and the Moon in terror remained always at full: the winds blew as he dictated; and, in short, he usurped the entire management of the universe. NAREDA had prophesied the marriage whence should arise the destined deliverer of the world; but MAHA'DE'VA was cold, and could not be influenced with the passion of love. INDRA persuaded KA'MA to lie in ambush, and contrived that PARVATI should be seen by SIVA while engaged in the amiable and graceful act of gathering flowers, wherewith to decorate his emblem, the *Linga*. KA'MA, accompanied by his wife, RETI, *(affection,)* and his bosom friend, VASANTA, *(Spring)* took his aim, and launched an arrow at MAHA'DE'VA; who, enraged at the attempt, reduced poor KA'MA to ashes by a beam of fire darted from his central eye. At length, however, by ardent devotion and austerities, PARVATI propitiated SIVA, and the deity consented to espouse his persevering devotee. Passing over the detail of preparations, processions, &c. of the wedding, in which all the gods, demi gods, &c. attended, we will proceed to notice, that, for some time, there was no issue of the marriage; and the distressed and disappointed *Devatas* renewed their lamentations and complaints.‡

* PLATE XVII contains some of these devotees, paractising similar self-inflicted austerities.

† The mythological beings here named will be duty noticed in their places.

‡ Arunachala Puráṇa; Tiru Avatára Sarukkam, 37.—*Ed.*

ŚIVA redoubled his caresses; and the *Devatas* having, at an auspicious moment, deputed AGNI, the god of fire, to represent their case, he arrived in the presence of MAHA'DE'VA just as he had risen from the arms of PARVATI; and, assuming the form of a dove, AGNI received from MAHA'DE'VA, in a manner not easy or necessary to describe minutely, the germ of KARTIKEYA, but, unable to retain it, let it fall into the *Ganges*. On the banks of this river arose a boy, beautiful as the moon, and bright as the sun, who was called AGNIBHUVA, (or son of AGNI); otherwise GANGA-PUTRA, (or son of GANGA); also SRIMANA, and SKANDA, and KARTIKEYA, and SWAMIKARTIKEYA; and by many other names. It happened that six daughters of as many *Rajahs*, coming to bathe, saw the boy, and each called him her son; and, offering the breast, the child assumed to himself six mouths, and received nurture from each: * But, in point of fact, he had no mother; for he proceeded, as just observed, from the father alone, without the intervention of PARVATI: and there seems no apparent reason for the pains taken to bring about a match for the procural of a champion, who proceeded, after all, from the male party only. We may farther observe, that this divine couple seem not to have had their offspring by any ordinary process; for their reputed eldest son, GANE'SA, was, by some legends that will be noticed when that deity makes his appearance, exclusively PARVATI'S, without the interposition of MAHA'DE'VA, who afterwards adopted him.

But we will quit this tale, observing, that KARTIKEYA, being the predicted destroyer of TRIPURASURA, a terrible combat in due time ensued between them, which, after continuing ten days, ended in the death of the oppressive *Daitya*; and the *Devatas* and the world were restored to tranquillity and order.

We now return to the fine statue represented in the Frontispiece. It is of bronze, or a similar composition, twenty-four inches high, in a dancing attitude, although, from the action, and the vindictive dignity of its countenance, something avenging is evidently in performance: the right foot rests on TRIPURASURA, who is prostrate on his belly, his face turned upwards, with a snake grasped by both his hands. SIVA's garment falling nearly to the pedestal, it is continued to it by way of a farther support to the figure. It is four-armed, the two right are joined at the elbow; the fore arms only being distinct, the upper arm is therefore thicker, in correspondence with anatomical accuracy: one right hand holds a double-headed hand-drum (*damaru*), shaped like an hour glass: the other is empty, the fingers pointing upwards, in the position called *Abahi-hasta*, as promising protection: round the fore arm of the

* It will appear in its place, that other legends give the *Pleiades*, the banished wives of the *Rishis*, the seven bright stars in *Ursa major*, to KARTIKEYA as wet-nurses. The story given in the text is not that which is generally accepted: further explanation will be given in the section on Kartikéya.—*Ed.*

empty hand a *naga*, or snake, five-headed, is twined. The left arms are separate from the insertion at the shoulder: one, slanting across the body, bends inward from the wrist; the empty palm is towards the body, fingers pointing downwards to the right, in the position called *Narada-hasta*, or inviting solicitation. The other left hand is elevated as high as the shoulder, holding in the palm a a flame tri-forked. Under the arm-pit is a round bag, the size of a pistol-ball, retained by a string over the shoulder. My *Brahman* called this *Juli*; and said that *Gusains* commonly carry under the arm a bag of that sort, containing *Viputi*, the fine ashes of cow-dung, for rubbing on the neck and arms, or marking the forehead withal; the ashes being symbolical of SIVA, or destructive Fire.

The figure has the short breeches called *Chailna*, reaching nearly to the knee, and a *Caciha*, or *Cammer-banda*, round his loins, one end hanging between his thighs, and another falling gracefully down near the pedestal, hiding a prop to the figure. On the four wrists are bracelets of small chain, and above the elbows bracelets, called *bazuband*. He has the *Janava*, or sacred thread, called, in the secret ceremonies of the *Brahmans*, *Yadnupaveeda*, a term of occult allusion that my *Brahman* did not seem willing to make me comprehend; also necklaces, and encircling ornamental chains or strings, as the artist's fancy dictated.

The countenance is rather placid, considering the action of the subject as a composition: one may fancy in it too, a mixture of ferocity and dignity, exhibiting however, neither the sentiment of revenge, nor any of the levity annexed to a dancing attitude, which the position seems to indicate.* A third eye is in the forehead, as is common in pictures and images of MAHA'DE'VA: his ears are loaded with pendent rings; in his right ear a snake forms the

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* Having thus spoken the supreme lord danced and displayed his divine nature. Then did the holy sages behold Isha refulgent with ineffable splendor dancing in the pure expanse of heaven, with a thousand heads and a thousand eyes, with matted locks and his head adorned with the crescent, clothed in a tiger's skin, displaying in his mighty hands, a trident and a lance; his neck encircled with a string of skulls; the sun, moon and fire forming his three eyes, with horrid tusks, of hue like pure crystal, effulgent as a myriad of suns and emitting beams of fire, difficult to behold, and capable of consuming the universe."—Kurma Purána quoted in Vans Kennedy's Ancient and Hindu Mythology, 418.

Such "holy amusements" as dancing—were the common employment of Siva in his various appearances. The local Puránas of the temples of Chillumbram and Madura are full of stories of this kind. An abstract of the Madura Purána will be found in Taylor's Historical Manuscripts (Madras 1835) from which the following illustration is extracted "Sixth Tiruvilliádel. After the marriage (Siva's) the gods, *rishis* and others who were assembled were about to be feasted, preparatory to which they all bathed in the *Pottamarei* Tank, when certain of the *rishis* said "unless we see the God dance, we will not eat." The God replied, "How can you expect to see me dance, whose form is that of the seven superior and seven inferior worlds, and whose members are the places most famous for their shrines and temples? But as this place is chief of all, since you wish it, you shall see me dance." Accordingly the God danced in a silver temple, while the gods, *rishis* and the numerous other attendants joined in chorus and chanted his praises." I. 59.—*Ed.*

ornament, hence called *Nága-kundala*: in the lobe of the other a large discus, or wheel, is inserted, after the fashion of some *Malabar* tribes, and as BUDDHA is sometimes seen: his forehead is bound by his hair, but it is not well expressed in the engraving; and it is gathered above his head in the style called *Jatá*, having the goddess GANGA in front, with two snakes twined round her neck, and his hair towering overhead like a feather, or five-leaved fan. Over his right ear is a crescent, representing the god CHANDRA (LUNUS); and over his left ear a female figure with joined palms, as if in the act of prayer, probably CHANDRI, (LUNA, of whom more hereafter,) her leaning posture of adoration, and the pointed bent termination of her robe, giving her also a crescent-like form. Looking at the figure behind, we see the hair falling down the back in five ringlets of unequal length, surmounted by the five-leaved fan, the crescent, and the crescent-formed female; the *Javava*, crossing the left shoulder and right hip; the *Damaru* and *Trisúla*, or tri-forked flame, in the back hands; the little bag under the arm; and the prostrate *Daitya*. The pedestal of this statue does not correspond with its bulk and height; it seems indeed unfinished, as well as the *Daitya*, as if it were intended to be inserted in some firmer base. The figure being solid is very heavy.

The image just described was brought from *Malabar*, found, I understand, in the neighbourhood of *Chawghât*, and, was given to me by the *Hon.* Mr. DUNCAN, Governor of *Bombay*, who kindly thus enriched my collection at the heavy expense of his own. I must not forget to notice, that the figure has its left leg broken off at the knee, which the artist, who took its portrait for me, has very ably restored: this is the only addition to, or deviation from, the original, which is altogether as graceful and elegant as the plate represents it.

As with the *Hindus* a variety of natural objects are personified, so every thing lovely or admirable, or at all striking, is consecrated to, or symbolical of, one or other of their deities; and legends are not wanting to account for such application.

The *Asóca* is a shrub consecrated to MAHA'DE'VA: men and women of all classes ought to bathe, on a particular day, in some holy stream, especially the *Brahmaputra*, and drink water with buds of the *Asóca* floating in it: this shrub is planted near the temples of SIVA, and grows abundantly in *Ceylon*. SI'TA is said to have been confined in a grove of it while in captivity by RA'VANA: other relators say she was confined in a place, or house, called *Asócavána*. The *Asóca* is a plant of the 1st order of the 8th class, of leguminous fructification, and bears flowers of exquisite beauty. VAN RHEEDE (*Hort. Malab.*, Vol. V. tab. 59.) calls it *Asjogam*.—See *As. Res.* Vol. III. p. p. 254. 277.

The *Vilva*, otherwise called *Matura*, is also sacred to MAHA'DE'VA: he alone wears a chaplet of its flowers, and they are offered in sacrifice to no other deity; and if a pious *Hindu* should see any of its flowers fallen on the ground, he would remove them reverently to a temple of MAHA'DE'VA. The *Hindu* poets call it *Sriphul*, the flower of SRI', because it sprung, they say, from the milk of SRI', the goddess of abundance; who bestowed it on mankind at the request of ISWARA. The fruit is warm, cathartic, of delicious taste and exquisite fragrance, and of valuable aperient and detersive qualities: the mucus of its seed is used as a cement.—See *As. Res.* Vol. II. p. 350.

SIVA, like VISHNU, is myrionomous, and one of his titles is the god with a thousand names; they are strung together in a sort of litany, as has been noticed in the preceding article. SIVA'S thousand names are given at length in the *Padma Purana*, and the sixty-ninth chapter of the SIVA *Purana* is allotted to their enumeration.

SIVA is also called SRI VIRUPACSHA, or the three-eyed god. This name of SRI VIRUPACSHA is, however, differently translated by different *Sanskrit* scholars. The earliest renders it as above: another, "with a disagreeable countenance:" a third, "the auspicious deity, with uneven eyes:" and as the title is also given to an inferior deity, who is not fabled to have three eyes, (NIRUTA) I am disposed to think the latter interpretations are to be preferred.

The second of VISHNU'S ten grand *Avatáras*, or incarnations, was in the form of a *tortoise*, and hence called the *Kurmavatára;* the principal incident in which, as represented in PLATE XXV. was churning the ocean with the mountain *Mandara*, the huge serpent SESHA serving as a rope to whirl the mountain round withal, and VISHNU, in the shape of a tortoise, sustained the vast load. The result was fourteen precious articles, called *gems*, or *(Chaturdásaratna,)** and one of the fourteen was poison, which is the only one that we at present have occasion to introduce. Among the *Avatáras*, this of *Kurma* will be duly noticed.

> "To soften human ills dread SIVA drank
> The poisonous flood that stain'd his azure neck."

It might perhaps have been more in character, if the *preserving* power had averted from mankind the calamities incident to the production of this "poisonous flood;" but the legend, which is very popular, gives the action to MAHA'DE'VA: whence the epithet *Nilakantha*, or *blue-throated*, is a name of SIVA. With *Saivas* it

* The popular enumeration of these gems is as follows: Lakshmí the Goddess of Beauty; Dhanwantari, the physician of the gods; the apsarases or nymphs of Indra's heaven; Surá; the Goddess of wine; the moon; the Jewel worn by Krishna; the all bestowing tree; the Cow of abundance; the Elephant of Indra; his Steed; Poison; Ambrosia; the Bow and Chank of Vishnu.—Wilson's Hindu Drama I. 59.—*Ed.*

**BHAIRAVA**
A SON OF SIVA

**SARASWATI.**
THE CONSORT OF BRAHMA

A. Barren, Lithog.r

PLATE VIII.

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is now not an uncommon name, usually pronounced, as is that of the deity, *Nilkant*, or *Neelkont*. We may hence perceive, that the destroying power is occasionally employed in acts of preservation, as we sometimes see VISHNU in his *Avatáras* assuming the form and character of the avenging deity. At the close of the last article (VISHNU) a poetical reason is given for the azure throat of SIVA, in the gallant effusion of KRISHNA, addressed to his delightful RADHA.

Visviswara, an epithet derived I apprehend from *Viswa*, all, and ISWARA, Lord, is the name by which SIVA is invoked at a beautiful and famous temple of that name in *Kási*, or *Benares;* and it is said in the *Puránas*, that " the *Vedas* and *Sastras* all testify that VISVISWARA is the first of *Dévas, Kási* the first of cities, *Ganga* the first of rivers, and charity the first of virtues."

MAHA'DE'VA'S vehicle, or *Nandi*, is a white bull, on which he is frequently seen riding. In his temples it is represented, sometimes of vast dimensions, couchant. It is very commonly met with in brass, &c. with and without the other symbols of SIVA. It is understood to be a personification of divine justice, which moves or conveys the avenging power of the Deity to the deserved punishment of mortals. *Institutes* of MANU, c. 8. v. 16.—" The divine form of Justice is represented as *Vrisha*, or a bull; and the gods consider him who violates justice as a *Vrishala*, or one who slays a bull."*

I have noticed in another place, that BRAHMA is not seen mounted on his *Vahan* as other deities are on theirs; nor is it commonly given, in pictures or sculpture, to him, or to SARASWATI, as a distinguishing attribute. Except in the *Elephanta* cave, I do not recollect ever to have seen BRAHMA, or his *Sakti*, attended by the swan; and there it is, in several compartments, seen very well embossed on the calyx of the lotos, on which BRAHMA is sitting: three or four of these animals are there portrayed as if swimming after one another. The figure in Plate VII: is taken from a little picture that I purchased at *Poona:* it is a very indifferently coloured representation of SARASWATI, with her *Vína*, or lyre. She is four-handed: one holds her *Vína*, composed of two gourds; another a roll of paper, perhaps a *Veda;* a third the lotos; and the fourth a cup. Her *Váhan*, or vehicle, is milk white, with long red legs and comb; her *Langi*, or petticoat, is red; the *chehar jammah* (saddle-cloth, if it may be so-called,) is green; her coronet, the gourds, and cup, yellow; the lotos red. But why I particularly notice this sub-

* There are two stories attached to Nandi, as the Váhana of Siva. Dharma-deva seeing the destruction of Brahma, Vishnu and the rest of the gods, hit upon a device to secure perpetual existence for himself. He assumed the form of a bull and prayed to be accepted as the vehicle of Siva. His request was granted and his end obtained. (See *Saiva Samaya Vinávidei* Q. 126.) In the Tiru avatára Saruka of the Arunachala Purána (verse 70) Nandi is spoken of as an incarnation of Vishnu.—*Ed.*

ject is, that, instead of a swan or goose, which bird is now generally understood to be meant by the *Sanscrit* name *Hanasa*, she is riding a bird which resembles that commonly called in *India*, *Bhagalo*. The *Bhagala*, sometimes called by the *English*, *Paddy bird*, from its frequenting wet rice fields, is in appearance and habits like our heron, and being of a semi-aquatic nature is not an inapt type of BRAHMA; who, although he represents earth or matter, partakes also, in some little degree, of the aqueous element, in as far as he, by a commonly received legend, sprang out of the sea from the navel of VISHNU, and floated on the aquatic lotos.

The classical mode of spelling the *Váhan* of BRAHMA, in *Sanscrit*, is *Hanasa*: it is commonly pronounced *Hansa*, or *Hans*, or rather with a strong nasal, *Hahns*; sometimes *Hahney*; and this latter word is precisely the name that in *Suffolk*, and perhaps in other parts of *England*, is commonly given to the heron, that SARASWATI rides on.

I will in this place mention what other animals are appropriated as vehicles to *Hindu* mythological personages. The swan, eagle, and bull, have been noticed as appertaining respectively to BRAHMA, VISHNU, and SIVA, and severally denominated *Hanasa*, *Garuda*, and *Nandi*. GANE'SA, eldest son of MAHA'DE'VA and PARVATI, the elephant-headed god of prudence and policy, rides a rat, supposed to be a very sagacious animal. (Plate XXII.) KARTIKEYA, their second son, the generalissimo of the celestial armies, is seen mounted on a peacock. INDRA, the powerful regent of the firmament, the JUPITER *Pluvius* of the *Hindus*, rides the elephant IRAVATI, symbolical of might. VARUNA, genius of the waters, bestrides an alligator; GANGA, the prime goddess of rivers, has a fish: KA'MA, the god of love, is carried by a lory, or parrot; AGNI, god of fire, by an ardent ram.

The *Saktis* or energies of these deities have the Vehicles of their respective lords: BHAVA'NI is, however, oftener seen on a lion or tiger than on the bull, the *Nandi* of her spouse. *Avatáras* of deities ride a bull, horse, &c. as will be noticed when our several plates, representing them, be described.

Plate IX. represents MAHA'DE'VA in his character of PANCHAMUKI, or *five-faced*. BRAHMA formerly had five faces, as is elsewhere noticed; and the *Saivas* gift their deity with all the distinctions of the other powers: here we see him faced like ancient BRAHMA. Before him is his wife suckling their infant GANE'SA. A musician, perhaps NA'REDA, is playing on the *Vína* before MAHA'DE'VA, and behind him is an attendant fanning him with the *Chawrie*.

Of the sons of MAHA'DE'VA and PARVATI, GANE'SA and KARTIKEYA are by far the most renowned. Their names, and some particulars relating to them, have already been introduced, and they will

NAREDA PĀRVATI AND GANĒSA PUNCHA-MUKI-SIVA.

PLATE II

PLATE 7.

J. Higginbotham, Madras, 1864. J. Ferrand, Chrom.

MAHĀDEVA AND PARVATĪ.

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hereafter be more particularly made known to the reader; and some notice will be taken of BHAIRAVA and V'IRA BHADRA, two other reputed sons of MAHA'DE'VA.

We will now recur to PLATE IX. and conclude what remains to be said thereon, and then describe the rest of the plates allotted more peculiarly to the illustration of this principal subject of our work. PLATE IX. is taken from two coloured drawings in my possession.* It exhibits MAHA'DE'VA *Panchamuki, (five-faced,)* ten-handed, seated in an expanded red lotos on a tiger's skin. When his hair is done up in the style of this picture he is called DHURJATA in which style it is also worn by penitents called *Yogi*, or *Saniyasi*, and other adherents of SIVA, one of whom is represented in the plate, and has in the original a red mark down his forehead. MAHA'-DE'VA is white with dusky yellowish hair. PARVATI, GANE'SA, KARTIKEYA, the musician, and attendant, are of the same copper colour. SIVA'S clothing is blue: PARVATI'S *sari* (the robe that in the most elegant folds forms petticoat, cloak and veil,) is red; her *chuli* (short light shift with sleeves half way to the elbow) is in green, KARTIKEYA'S and the musician's clothing is yellow: GANE'SA is naked.

The subject of Plate X. is from an uncommonly well cast image in bronze, representing MAHA'DE'VA with PARVATI on his knee, in the same style that we have before described LAKSHMI NARAYAN. This is called MAHA'DE'VA PARVATI, and she, like LAKSHMI, is not of proportionate size to her divine partner. The pendent heads on his collar, *(Mundamála,)* the style in which the hair is neatly braided and bound up, with GANGA peeping out of it, distinguishes this subject from those similar of the other deity and his beneficent spouse. One of SIVA'S left hands holds PARVATI to his side, and one of her's embraces his loins, the other is empty. His superior right hand has a sort of battle-axe, called *Parasha*, the other is empty: a left hand held something, which is broken off where he grasped it; what is left may be fancied the stem of a lotos.†

This subject was given to me by a much valued friend, a *Poona Brahman*; and it may be worthy of remark, that, of the several similar presents made to me by my friends of the tribe of *Brahman*,

* Where it is not otherwise mentioned, the reader will please to understand the subject adverted to as belonging to the author.

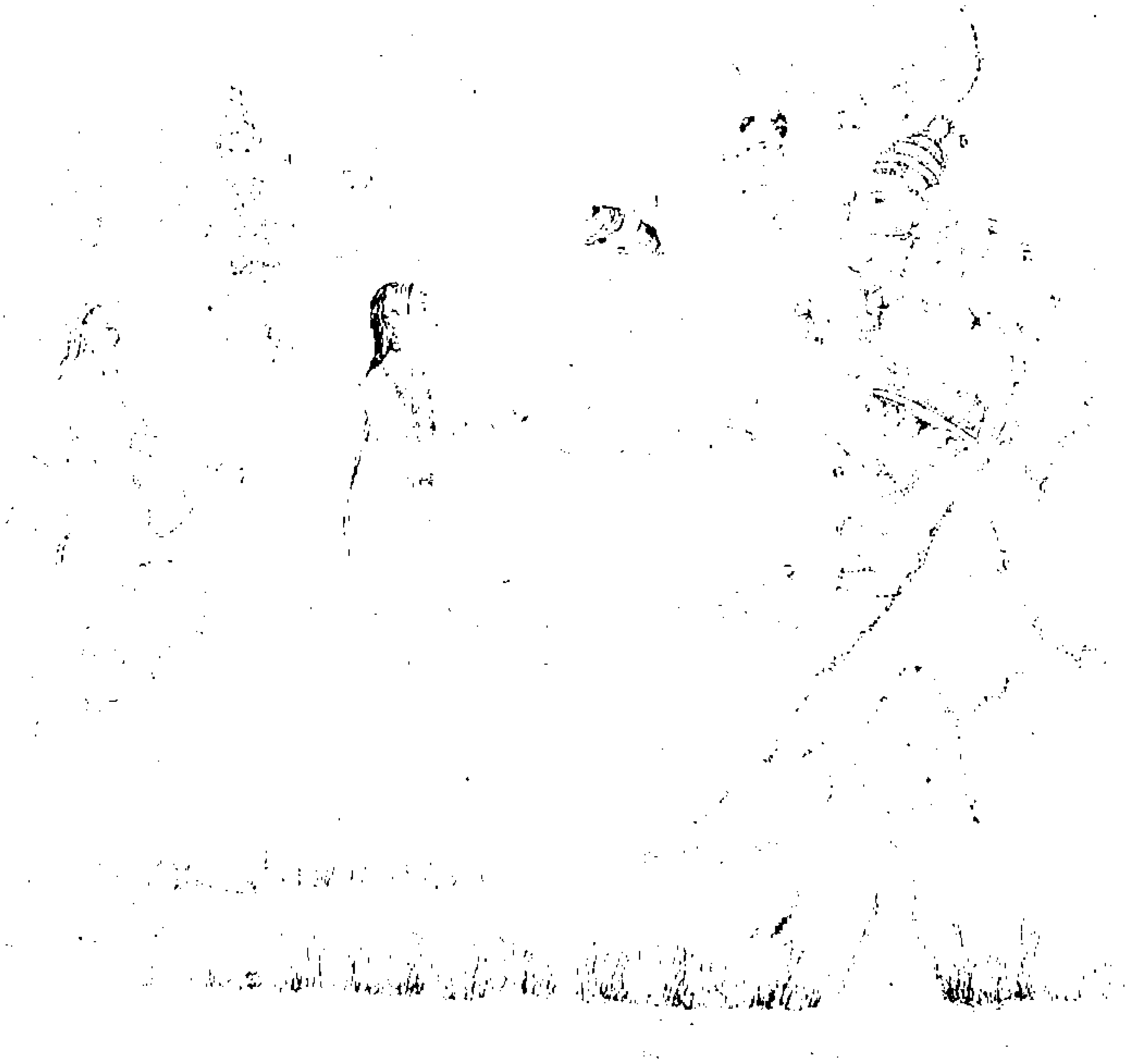
† What is here supposed to be a lotos is probably a boar's tusk, although that ornament is generally placed in the necklace of Siva, and not in his hand. The following is the tradition. A certain Asura named Hiraniáksha by repeated penances obtained miraculous powers from Bramha, and went about ravaging the earth. Vishnu became incarnate as a boar, slew him, and became intoxicated. The gods besought in this new trouble, the help of the Lord of Kailása, who in mercy sent Subramanya for their deliverance. He went, wounded the head of the boar with his spear, crushed it, tore the tusk from it, and brought it to his divine parent, who ever afterwards wore it as an ornament. Saiva Samaya Vináridei, 123.—*Ed.*

not one subject is perfect—in some particular, sometimes trifling, there is a defect, or fracture. The figure lifts off from the pedestal, and just above its insertion there is on each side a loop, or eyelet, as if to receive a string to fasten the image on to something. When it was given to me it had indeed no pedestal; at my request my friend the *Brahman* had the deficiency supplied, getting one cast for it in *Bombay*. The subject is nearly ten inches high, and well proportioned, as may be inferred from the plate, which is not at all neater, or more elegant than the original.

The painting or drawing from which PLATE VII. is engraved is, I think, the most beautiful and highest finished thing I ever saw. I purchased it at *Poona* for forty rupees (five pounds), but for some time the seller demanded a hundred (twelve guineas) for it. Although no larger than the plate, the quantity of work must necessarily have occupied a very considerable time, and its excellence indicates the exertion of consummate skill. I was desirous of having the picture exactly copied, in every respect of colouring, &c. like the original, but I was assured that it could not be done in England; and that even an approximation to its style of finishing, which could be attained only by very superior hands, would require a long period of time, and of course be attended with a heavy expense.

I will attempt to give the reader some idea of its beauties and finishing, but to be fully understood it must be seen.

MAHA'DE'VA is of delicate blue colour, as if rubbed over with fine wood ashes, with faint lines of yellow on his arms, breast, and forehead: his hair is of a brownish yellow, bound very neatly round his head, decorated with braids intertwined of black and gold. SE'SHNA'GA with many mouths convolves several times round the crown of his head, his scaly back tinted azure, and his belly white: his scales and folds are so minute as not to be discerned without magnifying glasses. The crescent in SIVA'S forehead is of silver leaf. The snakes in his ears and round his wrists are of gold, tinged with crimson: his rosary, a close and a pendent necklace, PARVATI'S wrist and other ornaments, the glories round both their heads are also of liquid shining gold. The snake round his neck has a dark brown back, spotted black, and a white belly; its folds, and scales surprisingly minute and delicate; those forming *bazubands* above his elbows have gold bellies and crimson backs, finished in a similar style. The ornament just above the snake on the right arm is composed of a large central emerald and two small rubies; and they are exactly represented either by thin *laminæ* of those gems, or by coloured glass, or some highly polished substance. PARVATI'S *bazubands* are the same: her pendent crossed chaplet is of large pearls embossed, and square emeralds; and her neck, arms, wrists, ancles, ears, and forehead, are similarly decorated: the ring on his finger is a ruby; her's are rubies and emeralds: through her veil



MAHADEVA [illegible] PARVATI [illegible] KAILASA, [illegible] HINDU OLYMPUS;
BRAHMA [illegible] VISHNU [illegible] GARUDA; GANESA [illegible] KARTIKAYA [illegible]

of flowered gold net, thrown back off her forehead, her fine black hair is skilfully shown : her *Langi* is of rich flowered gold brocade : her *Chuli* is yellow, delicately embroidered at the termination of its sleeves on her well turned arms. The divine pair sit on a tiger's skin, spread on a crimson velvet carpet; and the large pillow against which they lean is of the same; and both are embroidered in gold with flowers and birds most delicately: the ends of the pillow are of yellow velvet with a border of green, terminated with gold tassels. The *Prábha*, or glory, encircling their heads is of shining gold, and a golden blaze of light is darting through dark clouds above: the remainder of the back-ground is black. The falling collar of skulls, and the cow, through whose mouth the *Ganga* flows from SIVA'S hair, are white. But I am making my description tiresome, as the reader has not, as I have, the beauties of the original before him; and the plate, elegant as it is, can convey but a very inadequate idea of them. I shall, therefore, farther notice only the golden hand-and-spouted vessel; the circle near it, which in the picture is blue, of the same tint as SIVA'S skin, and what it is meant for I know not. The jet black elephant's skin over his loins and thighs is not often seen with this deity; but I have met with another picture or two where he is girded similarly: the trunk winds round his left leg, bent under him. Red and blue lotoses float on the *Ganga*, and the flowers behind the deities are delicately tinted.

We must not however omit to notice the golden goblet in the left hand of PARVATI, with which she supplies her spouse with draughts of *Amrita*, or *Ambrosia*, the beverage of immortals. In the original, MAHA'DE'VA looks on PARVATI in a more impassioned manner than in the plate; his eyes are more shut and languishing; and he leans towards her, and looks as if already more than half intoxicated either with *Amrita* or with love: her hands and feet are dyed red, in imitation of the custom of maidens when betrothed; hence poets fancy the hand to blush in modest contemplation of the promised favour in bestowing it, and they call it the *crimson of consent*. PARVATI'S heavenly hand reveals this bashful tint; for "the reluctant sweet delay," sung by the eloquent and plaintive JONES, is on her part but of transient duration. But we must proceed to other and less attractive topics; nor attempt to paint or sing in "what tremendous strains immortals woo."

PLATE XI. is from a large coloured picture representing the same divine pair, attended by others of the immortal host. MAHA'DE'VA is represented in his terrestrial paradise, *Kailása*, situated on the summit of one of the numerous peaks of the wonderful and mystical mountain *Méru*, which may be called the *Olympus* of the *Hindus*. The picture is well done, in a style not usually met with. I imagine it to have been painted in a very northern coun-

try; *Tibet* or *Kashmir* perhaps: the two female attendants behind MAHA'DE'VA are of brown complexion, and not in features like the delineations of southern artists. All the other persons in this picture have the same copper colour except VISHNU, who is straddling on the shoulders of the green-winged GARUDA in a bright blue skin, with a yellow *pitámber,* holding the *Chank, Chakra,* and *Ghadha:* for one of which, however, the *Chank,* which is conspicuous enough, my artists have unaccountably substituted a lotos: they have also transformed the tree *Asóca,* which in the original overspreads, and distils milky streams on MAHA'DE'VA, into a plantain tree, of whose long broad leaves our engraving exhibits a very good representation.

MAHA'DE'VA has *a blue throat,* hence named NILAKANTHA, and, in the position before described, leans on his *Saniyasi's* crooked staff, with half closed eyes, musing and listening to the divine minstrelsy of the six *Ghandávas,* playing and singing before him. They are also called *Apsarasa,* and *Devangána.* The names of three of these celestial choristers I find marked on the margin of the picture; viz. RHEMBA, URVASI, and TILUTAMMA: the first and last of whom, and perhaps the other also, are celebrated for their beauty in the amatory effusions of the *Hindu* poets, the first, is, indeed, a name of their popular VENUS. The band is composed of a tambarine *(tamma);* cymbals, or castanets, *(tála)* not visible, being behind the person of the *tamma* player; a *vína,* or lute; and a *saranga,* played with a bow like a violin. The other two females hold a fan of feathers *(pankha,)* and a *chawrie* of peacock's feathers, similar to that borne by one of the female attendants before noticed, behind MAHA'DE'VA.

The *saranga* that the damsel is tuning is an instrument of great compass and sweetness in skilful hands; it has sometimes more than one metallic string: the *vína* is also a sweet soft instrument, sometimes composed of a gourd, sometimes of two, one at each end. I have listened with great pleasure to one at *Poona* belonging to the band of a friend, a celebrated and respectable lady, of very extraordinary dimensions and powers: this gourd was of unrivalled magnitude, save one in the orchestra of his *Highness* ASUF at DOWLA, *Navab Vazir* of *Oude,* and was valued at ten thousand rupees (1520*l.*).

With a due degree of shame and self-abasement I confess it, but I have been more affected with delicious sensations, resulting from the simple melody, of a *Vína* or a *Saranga,* delicately accompanied, that I can bring myself to feel from the elaborate concord of sweet sounds elicited from an *Italian* orchestra, with its complicated fashionable vocal accompaniments. With *Indian* music the auditor is never in the smallest degree surprised; it has nothing brilliant or wonderful; he knows not why, but he feels enraptured; his heart is filled, and his eyes are suffused. Now, with the astonish-

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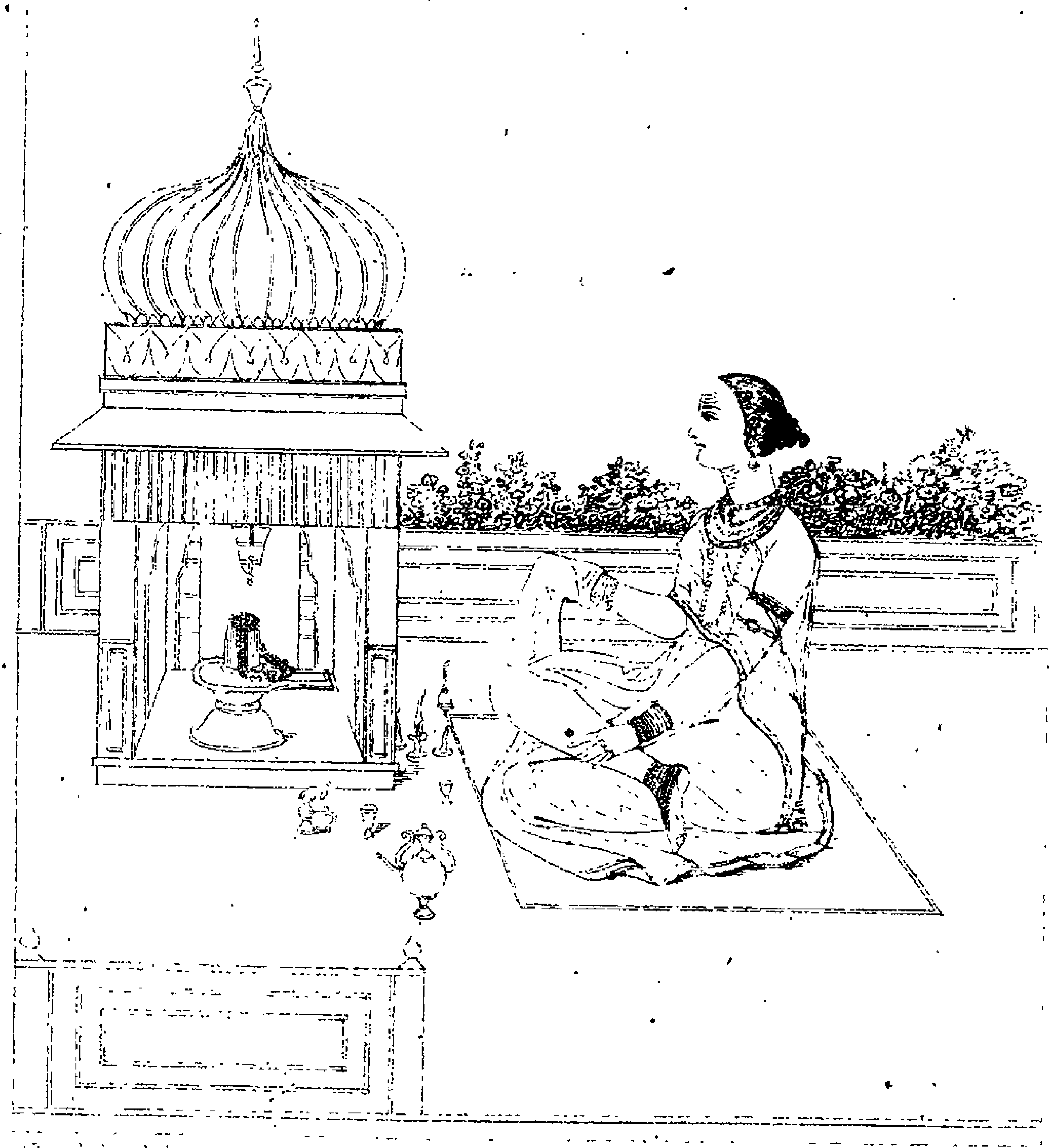

A FEMALE AT THE CEREMONY OF LINGA PŪJĀ IN HONOR OF MAHĀDEVA

ing intricacies of *Italian* or fashionable music, one (I speak of an unsophisticated Goth) is apt to be all wonder and amazement, to the exclusion of other and better, and more delectable emotions.

I have had opportunities of listening also to the music of Malaya and China. Most of their wind instruments, like those of hither India and Persia, are indeed barbarous; but in favor of those of the Malays and Chinese there are some exceptions, one or two of their wind instruments are very soft and harmonious. Malay music is, indeed, proverbially sweet: so is the language. How happens it, that the promontory of Malaya in the Indian ocean, like that of Italy in the Mediterranean is distinguished by its fine climate, soft language, sweet music, and treacherous inhabitants?

But, begging the reader's pardon for this digression, we will finish our notice of PLATE XI. VISHNU has been noticed bestriding the shoulders of his *Váhan*, GARUDA: BRAHMA, four-handed, holding a book is near him; both in yellow dresses. Behind SIVA are his sons, GANE'SA and KARTIKEYA, the former dutifully whisking a *Chamara* over his parent; the latter, six-headed, with joined palms, reverently attending him: both sons in a yellow dress, with broad scarfs (dupati) thrown over their shoulders; one red, the other green. Two bearded *Brahmins* are seen behind GANE'SA; one bearing, perhaps by way of penance, a jagged staff, on which a heavy chain is sometimes suspended, and seen in the hands of pious pilgrims of the present day; or it may be the finger-board of a lyre in the hands of NAREDA. MAHA'DE'VA'S hair, frontal marks, snake-ornaments, *Trisúla*, &c., are as before described; and GANGA, falling from his hair, issues through the cow's mouth *(Gomuki)*, expanding to a river, in which stands *Nandikeswara* ready caparisoned with housings of crimson and yellow, and golden bells and cords round his neck.

PARVATI, and her Lord, have green glories encircling their heads, radiated with gold; and SU'RYA (the *Sun*) is seen just rising with his gorgeous face over the eastern summit of *Méru*. To add fresh splendour to this congress of divinities, PARVATI seems seated on an elephant's skin, and is presenting to her thoughtful spouse a golden goblet of ambrosia (Amrita). She is very handsome, and elegantly attired; her long black tresses flow luxuriantly down her back, and are seen through the fine texture of her drapery. Some straggling lovely curls play, in the original, over her shoulders, that would not have been overlooked by the keen and ardent eye of a tropical poet, though they have escaped the cold hand of our hyperborean artists.

In PLATE XII. a pious female is represented propitiating MAHA'-DE'VA, in his generative character, indicated by the *Linga*, inserted in its appropriated receptacle, the *Argha*, or *Yóni*, mysterious types of nature that must, in a future page, come particularly into discussion. The devout female may be imagined as invoking the

deities typified by their symbols, for the blessing of fruitfulness, its reverse being deprecated by both sexes as the most afflicting visitation of divine displeasure. We shall show hereafter that certain ceremonies, called *Sradha*, to be performed by the offspring of defunct parents, are essential to the repose of a departed soul.

The picture from which PLATE XII. is engraved is very delicately executed; the female is younger, handsomer, and more feminine, than in the plate, and is very elegantly dressed and decorated. She is performing the ceremony called *Linga púja*; and I shall describe the implements seen in the plate, and some other points connected with the subject; premising that the terms I use may not, perhaps, be in the classical *Sanskrit*, as I learned them from a *Poona Brahman*, who, although a good scholar, may have answered my inquiries in a more popular language. Some of the terms, indeed, are current in spoken dialects of *India*, but may possibly be of *Sanskrit* origin.

The domestic temple, in which the symbol is placed, is called, as temples generally are, Dévâlya from *Deva*, a *deity*, and âlya a house; literally a *house of God*. The English and other people call it *Pagoda*, a word unknown in India beyond the reach of European colloquial instruction. The dome of the temple is white, its lines gold, and it is surmounted by a gold spire, called *Sigra*: when temples, or other things, have a conical or pine apple-shaped termination, such ornament is called *Kailása*. The exterior of the temple is white, its interior ash colored, like its patron deity. The *Linga* and *Argha* are of black stone, with gilt edges: the *Linga* (the upright conical stone), which has mystical orange-colored lines traced on it, is crowned with encircled folds of *Vilva* flowers; and a chaplet of three strings of them, white, with yellow buds at regular distances, hangs pendent from the top of the *Linga*, falling towards the termination or spout of the *Argha*. In a former page it is noticed that the Vilva is a shrub consecrated to MAHA'DE'VA, who alone wears a chaplet of its flowers, which are offered in sacrifice to no other deity. The other shrub mentioned in the same page, the *Asóca*, is in the picture overshadowing the temple and being prettily colored forms a good background, in which some beautiful flowers behind the suppliant is a delicate finish.

Five lighted lamps (panchavatti) are used in *púja* to SIVA, as seen in the plate; sometimes one lamp, with five wicks; the lamp with a handle to it is called duvatti; of this description I have several in brass, some also borne by women, elephants, &c., in a style not inelegant. The spouted vessel holds lustral water; a cup beside it is for *ghee*, (clarified butter,) for feeding the lamps; the other cup is for water, with which to sprinkle the flowers and *Linga*. The bell beyond the four lighted lamps, is essential in holy ceremonies, and is rung at certain times to scare away evil spirits, which

was probably the origin of their adoption in the West. Bells are much used in and about Hindu temples, but were rejected by the Mahomedans by order of their prophet, who deemed them relics of superstition. Those used by the Hindus, differ in make, according to the deity in whose honor *púja* is performed: I have several with HANUMAN on the handle, denoting it to be peculiarly proper for the sect of *Ramanuj*, who exclusively adore VISHNU, or his *Sakti*, LAKSHMI, separately or conjointly, in the *Avatára* of RA'MA CHANDRA and SITA.

Of PLATE XII. there yet remains the pious damsel to be described. She sits on an embroidered carpet, called *A'sana:* her right hand is in a bag of gold brocade, the bag is called *Gumuki;* and her hand is supposed to hold a rosary of round beads, (Mála,) containing in number 108, exclusive of connecting beads, differently shaped: her attention is abstractedly fixed on the deity, assisted by the rosary, in the mode noticed in a former page. Her *langi* is yellow, (pitámber): a very fine sprigged muslin robe edged with gold, thrown over her person, reveals all its attractive points and *contour;* the robe is called *ubavastra,* through which her *Chuli,* with its worked flowered border, and *Bazuband* and other ornaments, are seen. Her ears, neck, wrists, arms and ankles are profusely adorned with jewels. Saivite marks are drawn upon her forehead and neck.

It is not intended to describe with such painful minuteness the originals of many more of our engravings: some few of early occurrence it was deemed best to explain particularly that, when occasion should require, reference could be made direct to an already printed page.

Being about to close the account of the three personified *powers* of the Almighty, the reader is referred to PLATE XIII. where, they are represented together, with their *Saktis* beside them. Fig. I, VISHNU and LAKSHMI, 2, MAHA'DE'VA and PARVATI; 3, BRAHMA and SARASWATI. Having already explained, perhaps too minutely, the attributes, &c. severally exhibited by these deities, I shall here tax my reader's patience but triflingly. The plate is engraved from pictures: VISHNU holds the *Chakra,* and a lotos flower, *Pedma,* and is of a dark blue color. SIVA is, as usual, white, holding VISHNU'S emblem, the *Chank,* and his own, the antelope, called, in his hands, *Mrigu:* BRAHMA, a *Veda* in two of his hands; he and the three ladies are copper-colored. SIVA'S necklace is of skulls, the others of flowers, &c. The two are seated on a tiger's skin: VISHNU and BRAHMA have the lotos by way of carpet: SIVA has none.

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(How far is the god described in the preceding pages acknowledged in the Védas? How has the doctrine concerning him been developed? These are inquiries which naturally arise in the mind upon a perusal of the statements contained in the text. This subject is treated of at full length in the Fourth Volume of Muir's Sanscrit Texts, and to that work I am indebted for the following information.

The characters ascribed to Rudra in the hymns of the Rig Veda are most heterogeneous and frequently indefinite. This god is described as wise, bountiful and powerful; as the strongest and most glorious of beings; as lord of this world, possessed of divine power; as unsurpassed in might; as the father of the world; as cognisant of the doings of men and gods; as self-dependent and as deriving his renown from himself; as the lord of heroes, of songs and sacrifices; brilliant as the sun and as gold; multiform, fierce, arrayed in golden ornaments; youthful; terrible as a wild beast; destructive. He is once identified with Agni; he is described as seated on a chariot; as wielding the thunderbolt; as armed with a bow and arrows; his shafts are discharged from the sky and traverse the earth. He is called the slayer of men; his anger, ill-will, and destructive shafts are deprecated; but he is also represented as benevolent; as mild and easily invoked, beneficent, gracious; as the cause or condition of health and prosperity to man and beast. He is frequently described as the possessor of healing remedies, and is once characterized as the greatest of physicians.

It appears that in these passages Rudra has no very clearly defined function, as an agent in producing the great phenomena of the physical world. The numerous vague epithets applied to him, would not suffice to fix the particular sphere of his operation, or even to define his personality, as most of them are equally applied to other deities. Professor Weber reckons this character to have risen from the blending of the two terrible deities of storm and fire. Professor Whitney, after stating views similar to those of Weber says that "Siva is a god unknown to the Vedas; his name is a word of not unfrequent occurrence in the hymns; but means simply propitious, and not even in the Atharva is it the epithet of a peculiar divinity." Yet there is a side of the Vedic descriptions of Rudra by which he is connected with the more modern Siva. "Though he is frequently supplicated to bestow prosperity, and though he is constantly addressed as the possessor of healing remedies, he is particularly regarded as a malevolent deity, whose destructive shafts, the source of disease and death to man and beast, the worshipper strives by his intreaties to avert. It will be apparent that the elder Rudra, though different in many respects from the later Mahádéva is yet like him a terrible and destructive deity." In the texts cited from the Yajur Veda, the Atharva Veda,

and the Bráhmanas—these characteristics are stated in terms of increasing force, and by them we are brought down to the period of the great Epic poems.

"Between the texts which I have cited from the Bráhmanas relative to Rudra and the earliest descriptions of the same deity which we discover in the Epic poems, a wide chasm intervenes, which, as far as I am aware, no genuine ancient materials exist (for the Upanishads are of uncertain date) for bridging over. The Rudra of the Mahá Bhárata is not indeed very different in his general character from the God of the same name, who is portrayed in the *Satarindriya;* but in the later literature his importance is immensely increased, his attributes are more clearly defined and the conceptions entertained of his person are rendered more distinct by the addition of various additional features and illustrated by numerous legends. Instead of remaining a subordinate deity, as he was in the Vedic era, Rudra has thrown Agni, Varuna, Súra Vayu, and Mitra completely into the shade, and although Indra still occupies a prominent place in the Epic legends, he has sunk down into a subordinate position, and is quite unable to compete in power and dignity with Rudra, who together with Vishnu, now engrosses the almost exclusive worship of the Brahmanical world."*—*Ed.*)

* Muir's Sanscrit Texts, IV. 252—372.

# NARAYANA.

WITH the early investigators of Hindu mythology the character of NARAYANA must have been the source of considerable embarrassment; nor is it yet entirely cleared from contradiction and obscurity: the latter, perhaps, necessarily attendant on a subject so little within the scope of research, and on which contradictory information will be given, according to the religious opinions or sect of the informant.

If enquiry be made of a *Vaishnava*, or one of the exclusive adorers of VISHNU, he will not fail of exalting the object of his own adoration to the throne of the One only Almighty Being; and with that view will call him NARAYANA, although in fact such name is not strictly applicable to that being, but to his spirit, if such a personification can be conceived. The *Goculast'has*, a branch of the *Vaishnavas*, will similarly exalt KRISHNA, the exclusive object of their adoration; and in other passages we are scarcely able to distinguish the persons of NARAYANA and BRAHMA. It is only, therefore, from their own books that, in this instance particularly, any authentic information can be obtained of the Hindu doctrines, and even then, we must keep in mind the probable sectarian bias of both compiler and commentator. Without the valuable matter in the ASIATIC RESEARCHES, and other works of recent date, drawn from books of sacred authority, I should have found myself greatly at a loss in attempting an account of the character under our notice: my own verbal inquiries were always attended with perplexity and contradiction, and their results were consequently unsatisfactory.

Sir WILLIAM JONES has addressed a hymn to this deity;* and in the argument prefixed says, "that a complete introduction to it would be no less than a full comment on the *Vedas* and *Puránas* of the Hindus, the remains of Egyptian and Persian theology, and the tenets of the Ionic and Italic Schools: but this is not the place for so vast a disquisition. It will be sufficient here to notice, that the inextricable difficulties attending the vulgar notion of material substances, concerning which

"We know this only, that we nothing know,"

* *As. Mis.* Vol. I. and Works, Vol. XIII.

J. Higginbotham Madras.

PLATE XIV.

NĀRĀYANA.

A. Barren, Lithog.

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induced many of the wisest among the ancients, and some of the most intelligent among the moderns, to believe that the whole creation was rather an *energy* than a *work*, by which the infinite Being, who is present at all times in all places, exhibits to the minds of his creatures a set of perceptions like a wonderful picture, or piece of music, always varied, yet always uniform; so that all bodies and their qualities exist, indeed, to every wise and useful purpose, but exist only as they are *perceived:* a theory no less pious than sublime, and as different from any principle of atheism as the brightest sunshine differs from the blackest night. This *illusive operation* of the Deity the *Hindu* philosophers call *Máya*, or *Deception*.*

In the first stanza of the hymn are represented the sublimest attributes of the Supreme Being, and the three forms in which they most clearly appear to us—*Power*, *Wisdom*, and *Goodness*; or, in the language of ORPHEUS and his disciples, *Love*. The second stanza comprises the Indian and Egyptian doctrines of the Divine Essence, and archetypal ideas. The third and fourth are taken from the *Institutes* of MANU, and the eighteenth *Purána*, entitled *Sri Bhágavat*. From BRAHM, or the *Great Being*, in the *neuter* gender, is formed BRAHMA, in the *masculine*; and the second word is appropriated to the *creative power* of the Divinity.

The spirit of God, called NARAYANA, or *moving on the water*, has a multiplicity of other epithets in *Sanscrit*; the principal of which are introduced expressly, or by allusion, in the fifth stanza of the hymn. The sixth ascribes the perception of secondary qualities by our senses to the immediate influence of *Máyá*; and the seventh imputes to her operations the primary qualities of extension and solidity.

"Hail, self-existent, in celestial speech,
NARAYAN; from thy wat'ry cradle nam'd.—
Or VE'NAMA'LA;
Or high PITA'MBER."

*Hymn*, v. 5.

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* The origin of creation is also imputed in the Vedas to the rise of will or desire in the Supreme. 'He wished, I may become manifold, I may create creatures.' The Bhágavata expresses the same doctrine. 'The Supreme Being was before all things alone, the soul and lord of spiritual substance; in consequence of his own will he is secondarily defined as if of various minds.' This will, however, in the mysticism of the Bhágavata is personified as Máya: 'She (that desire) was the energy of the Supreme, who was contemplating (the uncreated world); and by her, whose name is Máya, the Lord made the universe.' This which was at first a mere poetical personification of the Divine Will, came, in such works as the Bhágavata to denote a female divinity, co-equal and co-eternal with the first Cause. It may be doubted if the Vedas authorize such a mystification and no very decided vestige of it occurs in the Vishnu Purána. Wilson's Vishnu Purána. 21, note. Mr. Colebroke, in his Essays, speaks of the Vedas as tending towards materialism in their theory of Creation, and asserts the explanation of Máya or illusion to have been an afterthought. See Wilson's Essays, II. 99.—*Ed.*

*Ins.* of MANU, c. 1. v. 10.—"The waters are called *Nara*, because they were the first production of NARA, or the Spirit of God; and since they were his first *ayana*, or place of motion, he is thence named NARAYANA, or moving on the waters."*

It is commonly understood, in the pictures where BRAHMA is seen seated on a lotos issuing from the navel of a figure recumbent on a vast many-headed serpent, that such figure is VISHNU; but he ought, perhaps, as hath been before stated, to be rather considered as NARAYANA, or VISHNU under that name, given him by the *Vaishnavas.*

LAKSHMI, as well as BHAVA'NI, is considered as the queen of beauty; and, indeed, like other deities, their characters will be found to melt into each other. Being commonly seen with a *Kamala* or lotos, the emblem of female beauty, in her hand, she is called KAMALA: the word is by some—by *Sir* W. JONES indeed, in his earlier lucubrations on Hindu mythology, spelled *Kemel.* In his profound and spirited hymn to NARAYANA, which every inquirer into this subject would do well to consult with attention, that deity, a personification of the spirit of BRAHM, as "the heavenly pensive on the lotos lay," said to BRAHMA, "Go; bid all worlds exist!" and the lotos is thus apostrophized.—

"Hail, primal blossom! hail, empyreal gem!
*Kemel*, or *Pedma*, or whate'er high name
Delight thee; say, what four-formed Godhead came,
With graceful stole, and beamy diadem,
Forth from thy verdant stem?—
Full-gifted BRAHMA." V. 4.—(See PLATE 7.)

But BRÁHMA himself is sometimes considered as NARAYANA. Mr. COLEBROKE, in his most valuable Essay on the *Vedas*, (*As. Res.* Vol. VIII.) adverts to the 30th and 31st chapters of the White *Yajush*, (*Yajur Veda*,) as "relating to the *Purushamed'ha*, a type of the allegorical immolation of NARAYANA, or of BRAHMA in that character."—P. 378; note. And in a note in the next page, allud-

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* 'Now though there can be little doubt that this tradition is in substance the same as that of Genesis, the language of the translation is perhaps more scriptural than is quite warranted. The waters, it is said in the text of Manu, were the progeny of Nara which Kallâka Bhatta explains 'Paramátmá, the Supreme Soul;' that is, they were the first productions of God in creation. A'yana instead of 'place of motion' is explained by A'sraya 'place of abiding.' Narayana means therefore: 'he whose place of abiding was the deep.' The Bhágavata has evidently attempted to *explain* the ancient text; 'when the embodied God in the beginning divided the mundane egg and issued forth, then, requiring an abiding place, he created the waters; the pure created the pure. In them, his own created, he abode for a thousand years and thence received the name of Narayana: the waters being the product of the embodied Deity,' *i. e.*, they were the product of Nara, or Vishnu as the first male or *Virát* and were therefore termed *Nára*; and from their being his *Ayana* or *Sthána*, his 'abiding place,' comes his epithet of Narayana.—Wilson's Vishnu Purána, 27, note.—*Ed.*

ing to the fabulous origin of the *Vedas*, a commentator is said to have had "recourse to the renovations of the universe. 'In one *Kalpa* the *Vedas* proceeded from fire, air, and the sun; in another from BRAHMA, at his allegorical immolation.'" Again in p. 430, 437, "the allegorical immolation of NARAYANA" occurs: and the epithet NARAYANA PURUSHA in p. 431.

The *Purushamed'ha* means the sacrifice or immolation of PURUSHA. "PURUSHA means the primeval man, or primeval person."—COLEBROKE, *As. Res.* Vol. VIII. p. 470, 471. The hymn or verses, called *Purusha*, will be referred to in other parts of this work; and being of a very curious nature, I give them here from the seventh volume of the *As. Res.* p. 251. The hymn is recited among the ceremonies of the *Sradha*, or oblations in honor of deceased ancestors, followed by the music of flageolets, lutes, &c. and will serve as a farther interesting instance of the constant recurrence of mythological allusions in every thing said or done through the mediation of the Brahmans.

"1. The embodied spirit which hath a thousand heads, a thousand eyes, a thousand feet, stands in the human breast, while he totally pervades the earth.—"2. That being is this universe, and all that has been, or will be; he is that which grows by nourishment; and he is the distributor of immortality.—"3. Such is his greatness; and therefore is he the most excellent embodied spirit; the elements of the universe are one portion of him; and three portions of him are immortality in heaven.—"4. That three-fold being rose above this world; and the single portion of him that remained in this universe, consists of what does, and what does not, taste the reward of good and bad actions: again he pervaded the universe.—"5. From him sprung VIRA'J, from whom the first man was produced; and he being successively reproduced, peopled the earth.—"6. From that single portion, surnamed the universal sacrifice, was the holy oblation of butter and curds produced; and this did frame all cattle, wild or domestic, which are governed by instinct.—"7. From that universal sacrifice were produced the strains of the *Rik* and *Sama*: from him the sacred metres sprung: from him did the *Yajur* proceed.—"8. From him were produced horses, and all beasts that have two rows of teeth: from him sprung cows, goats, and sheep.—"9. Him the gods, the demi-gods named *Sad'hya*, and the holy sages, immolated as a victim on sacred grass and thus performed a solemn act of religion.—"10. Into how many portions did they divide this being whom they immolated? What did his mouth become? What are his arms, his thighs, and his feet, now called?—"11. His mouth became a priest; his arm was made a soldier: his thigh was transformed into a husbandman: from his feet sprung the servile man.—"12. The moon was produced from his mind; the sun sprung from his eye; air and breath proceeded from his ear; and fire rose from his mouth.—"13. The subtle element was produced from his navel; the sky from

his head; the earth from his feet; and space from his ear. Thus did he frame worlds.—" 14. In that solemn sacrifice which the gods performed with him as a victim, spring was the butter, summer the fuel, and sultry weather the oblation.—" 15. Seven were the moats surrounding the altar; thrice seven were the logs of holy fuel at that sacrifice which the gods performed, immolating" (read rather *binding*, or *consecrating*.—See *As. Res.* Vol. VIII. p. 437.) " this being as the victim."—" 16. By that sacrifice the gods worshipped this victim: such were primeval duties; and thus did they attain heaven, where former gods and mighty demi-gods abide."*

Mr. COLEBROKE thought it unnecessary to quote from the commentary the explanation there given of this curious passage in the *Veda*, " because it does not really elucidate the sense; and that the allegory is, for the most part, sufficiently obvious." I cannot of course, regret that the commentary is omitted; but my readers will, I think, lament with me that Mr. COLEBROKE did not give some farther illustration of this mysterious allegory.

The hymn above quoted is translated from the 31st chapter of the White *Yajur Veda*: it occurs also in the beginning of the 19th book of the 4th, or *Atharva Veda*, " some of the verses are indeed transposed, and here and there a word differs: for example; it opens by describing the primeval man *(Purusha)* with a thousand arms, instead of a thousand heads."—COLEBROKE. *As. Res.* Vol. VIII. p. 470.

BRAHMA seems, especially in the 11th verse, to be spoken of in the hymn, which, or the ceremony of *Purushamed'ha* as before quoted, is stated by Mr. COLEBROKE to " be a type of the allegori-

* " It also deserves remark that though Narayana is a name in general restricted to Vishnu, still it is sometimes applied to both Brahma and Siva. This circumstance, and also not drawing a distinction between their characters, when each is represented as the Supreme Being, or as a divine hypostasis only, have occasioned much inconsistency and confusion in the accounts hitherto published of these three gods. Sir William Jones, for instance, in the argument to his hymn to Narayana says that the third and fourth stanzas are taken from the Institutes of Manu, and yet in them he identifies Narayana with Vishnu, but in that work Brahmá is unquestionably represented as Narayana. Still more singularly does Mr. Colebroke in his Essay on the Vedas describe Brahma as sacrificing himself, for he states that the primeval sacrifice of Narayana was an allegorical immolation of Brahma; but the primeval victim is, I believe, invariably considered to have been Vishnu, under the character of Viraj. Yet it seems evident that the difference of opinion with respect to which of the Triad the name of Narayana was originally applied to, proceeds from its being generally admitted that it was under this form that the Supreme Being first manifested himself, and therefore when his attributes are ascribed to Brahma, Vishnu or Siva, each of them necessarily becomes Narayana. On the primitive institution of the Hindu religion, this name appears to have properly belonged to Brahma; but as his pre-eminence decreased it was probably transferred to Vishnu, to whom at the present day, it is exclusively applied, both by Vaishnavas, Saivas, and Smartas."—Vans Kennedy. Ancient and Hindu Mythology, 247.—*Ed.*

cal immolation of NARAYANA, or BRAHMA in that character." BRAHMA and NARAYANA are in this instance identified; and from the circumstance of having LAKSHMI as his wife, and bearing the attributes of VISHNU, as above described, NARAYANA is also unequivocally identified with the preserving power. KRISHNA, indeed, calls himself NARAYANA; at least is made to do so by JAYADEVA, the spirited author of the *Gita Govinda.** In one of KRISHNA'S tender songs, addressed to his delightful mistress, the following is the burden.— "Give short raptures, sweet RADHA! to NARAYANA thy adorer."—*As. Res.* Vol. III. Art. 8. on the mystical poetry of the Persians and Hindus, by *Sir* WILLIAM JONES. The combined learning and elegance of that article, including the *Gita Govinda*, are scarcely to be equalled. I have made several extracts from the latter in different parts of my humble work; but earnestly entreat the reader, if a stranger to it, to peruse the whole of the article referred to: he will, I am sure, thank me for the direction to so much elegance, tenderness, and beauty.

The *Sivapuráṇa* contains a theogonical narrative, grounded of course on the doctrines of the *Saivas*, that includes various points of mythology, although not, perhaps, materially clearing the subject of its difficulties and contradictions. Here follows a brief abstract of it.

BRAHM, willing the creation of the world, produced two beings, male and female, PURUSHA and PRAKRITI; the latter with eight arms, most beautiful. They were subsequently called NARAYANA and NARAYANI; and from the benignity of NARAYANA proceeded the five elements—earth, air, water, fire, and ether *(ákása)*. From his navel, when reposing, issued a lotos, bearing BRAHMA; and from her sprung VISHNU: a quarrel ensued; and a third deity, the *Linga*, appeared, and appeased the creative and conservative powers, who respectively, assuming the form of a goose and a boar, sought in vain the source and end of BRAHM, who in this *Purána* is of course identified with SIVA.†

BRAHMA, in view to peopling the world, produced four beings, SANACA, SANANDANA, SANATKUMA'RA, and SANATANA; who, being refractory, caused their parent to mourn and weep; and, to comfort him, SIVA, in the character of RUDRA, issued from a fold in his forehead, with five heads and ten arms,‡ and endowing BRAHMA

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* Works of H. H. Wilson. Vol. I. 126.

† This legend is contained in the Linga Purána, and may be found quoted in Muir's Sanscrit Texts IV. 325.—*Ed.*

‡ "Sanandana and the others who were before created by Vedhas (Brahma) had no regard for the worlds and were indifferent about offspring, for they had all attained to knowledge and were free from love and from hatred. As they were thus indifferent to the creation of worlds the mighty Brahma was filled with fierce anger sufficient to burn up the three worlds. The three worlds were illuminated in every part by the wreaths of flame engendered from the wrath of the god. From his forehead

with additional strength, he produced BHRIGU and the seven Rishis; and after that NARADA from his thigh, KARDAMA, the Rishi, from his shadow, and from the fore-finger of his right hand DAKSHA. BHRIGU produced MARICHI; and MARICHI, KA'SYAPA. DAKSHA had sixty daughters; thirteen of whom were married to KA'SYAPA, twenty-seven to CHANDRA, and one, who is BHAVA'NI, to RUDRA; I do not know how the other nineteen were disposed of. From DAKSHA and his daughters have proceeded all things divine and human, animal and vegetable, &c.

A portion of the *Veda* is ascribed to MAHIDA'SA, an incarnation of NARAYANA, proceeding from VISA'LA, son of ABJA. A commentator on the *Veda* says, "that, on the sudden appearance of this deity at a solemn celebration, the whole assembly of gods and priests fainted, but at the intercession of BRAHMA they were revived; and after making their obeisance, they were instructed in holy science. The *Avatára* was called MAHIDA'SA, because those venerable personages *(Mahin)* declared themselves his slaves, *(dása)*."—See COLEBROKE on the *Vedas*. *As. Res.* Vol. VIII. p. 420.

Of the Black *Yajur Veda* a considerable portion, comprising an *Upanishad*, is called NARAYANA; or, to distinguish it from another *Upanishad* of the *Atharvana*, likewise so called, it is styled *Mahá Narayana*, or *Vrihan Narayana*; that is, the *Great Narayana*.—*Ib.* p. 454.*

NARAYANA, pronounced and written NARAYAN, or sometimes NARRAIN, is a common name with Hindus of several sects, and often occurs in their writings. *Dása*, usually written by the *English*, *Dass*, or *Doss*, is a common termination to Hindu names of men, especially among the tribe of Bania. BHAGAVAN DA'SA, for instance, signifies the slave of BHAGAVAN, VISHNU or KRISHNA: similarly to ABD ALLAH, the slave of God, among the *Mussulmans*. RAMDAS is in like manner, the slave or servant of RA'MA.

In the following extracts we shall, among more relevant matter, meet with some apparent contradictions, which I am not so presumptuous as to attempt to reconcile, seeing the meaning of the legends was professedly undiscovered by the respective learned gentlemen; nor do I extract them for the invidious desire of exhibiting apparent incongruities attached to names so dear to literature, but to invite an attempt at reconcilement.

"As to the creation of the world, in the opinion of the Romans, OVID, who might naturally have been expected to describe it with

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wrinkled with a frown and inflamed with anger, Rudra then sprang forth, glorious as the noonday sun, his body half male and half female, fierce and huge in bulk." Vishnu Purána quoted in Muir's Sanscrit Texts IV. 331. The traditional accounts of Daksha will be given under his name.—*Ed.*

* For the Narayana Upanishad, see Ancient and Hindu Mythology, 442.—*Ed.*

learning and elegance, leaves us wholly in the dark which of the gods was the actor in it. Other mythologists are more explicit; and we may rely on the authority of CORNUTUS, that the old European heathens considered JOVE (not the son of SATURN, but of the ether, that is of an unknown parent,) as the great Life-giver, and Father of gods and men: to which may be added the Orphean doctrine, preserved by PROCLUS; that 'the abyss and empyreum, the earth and sea, the gods and goddesses, were produced by ZEUS, or JUPITER.' In this character he corresponds with BRAHMA; and, perhaps, with that god of the Babylonians, (if we can rely on the accounts of their ancient religion,) who, like BRAHMA, reduced the universe to order; and, like BRAHMA, lost his head, with the blood of which new animals were instantly formed. I allude to the common story, the meaning of which I cannot discover; that BRAHMA had five heads till one of them was cut off by NARAYANA."—*Sir* WILLIAM JONES. *As. Res.* Vol. I. p. 246.

"There is a striking resemblance between the legendary wars of the three principal gods in Egypt and India. As OSIRIS gave battle to TYPHON, who was defeated at length, and even killed by HORUS, so BRAHMA fought with VISHNU, and gained an advantage over him, but was overpowered by MAHA'DE'VA, who cut off one of his five heads; an allegory, of which I cannot pretend to give the meaning."—WILFORD. *As. Res.* Vol. III. p. 371.

BRAHMA's head seems to have been, on other occasions, an object of successful vengeance. It was fortunate he was so well furnished with that important article.

In another passage NARAYANI, the *Sakti* of NARAYANA, is noticed by Mr. COLEBROKE as the same with VAISHNAVI, the *Sakti* of VISHNU. Indeed the *Sakti* of any of VISHNU'S *Avatáras* will be ultimately resolvable into, LAKSHMI, or VAISHNAVI, the immediate *Sakti* or consort of VISHNU himself. RADHA, or RUKMANI, the spouse or *Sakti* of KRISHNA, is an *Avatára* of LAKSHMI, as her husband is of VISHNU; NARAYANI similarly of NARAYANA; NARSINHI of NARSINHA: VARA'HI of VARA'HA; and so forth: and I suspect that, as we explore farther the fruitful subject of Hindu mythology, we shall find that there are a greater number of sects than have hitherto been ascertained. Other *Avatáras* of VISHNU, and of other deities, male and female, will perhaps be found, like KRISHNA, RA'MA, and BUDDHA, to have also their exclusive worshippers.

A passage in the *Hitopadesa* speaks of NARAYANA as BRAHM comprehending in himself the three great powers—"The great and mighty Lord, NARAYANA; the author of Creation, Preservation, and Destruction: he will wipe away our sorrows."—Page 152. On which, the learned translator (WILKINS) has this note,—"*Destruction*: Though this attribute more particularly belongs to SIVA, yet it is common to allow the same powers to each of the three persons

(The Hymn composed by Sir W. Jones in honor of Narayana is so frequently quoted and referred to in the preceding description of that Deity, that I think it advisable to place it before the reader *in extenso.* The Ode should however be read with caution, for the author has skilfully interwoven foreign modes of thought and expression with numerous allusions to Hindu Mythology.—*Ed.*)

Spirit of Spirits, who, though every part
Of space expanded, and of endless time,
Beyond the stretch of lab'ring thought sublime
Bad'st uproar into beauteous order start,
Before heaven was thou art:
Ere spheres beneath us roll'd, or spheres above,
Ere earth in firmamental ether hung,
Thou sat'st above; till, through thy mystic love,
Things unexisting to existence sprung,
And graceful descant sung.
What first impelled thee to exert thy might?
Goodness unlimited. What glorious light
Thy power directed? Wisdom without bound.
What proved it first? oh! guide my fancy right;
Oh! raise from cumbrous ground
My soul in rapture drowned,
That fearless it may soar on wings of fire;
For Thou, who only know'st, Thou only canst inspire.

Wrapt in eternal solitary shade,
Th' impenetrable gloom of light intense,
Impervious, inaccessible, immense,
Ere spirits were infused or forms displayed,
Brahm his own mind surveyed,
As mortal eyes (thus finite we compare
With infinite) in smoothest mirrors gaze:
Swift, at his look, a shape supremely fair
Leap'd into being with a boundless blaze,
That fifty suns might daze.
Primeval Máya was the Goddess named,
Who to her sire, with love divine inflamed,
A casket gave with rich *ideas* filled,
From which this gorgeous universe he framed;
For, when the Almighty will'd,
Unnumbered worlds to build,
From Unity, diversified he sprang,
While gay Creation laughed and procreant Nature rang.

First an all-potent, all-pervading sound
Bade flow the waters,—and the waters flow'd,
Exulting in their measureless abode,
Diffusive, multitudinous, profound,
Above, beneath, around;
Then o'er the vast expanse primordial wind
Breath'd gently, till a lucid bubble rose,
Which grew in perfect shape, an egg refined:

Created substance no such lustre shows,
Earth no such beauty knows.
Above the warring waves it danc'd elate,
Till from its bursting shell with lovely state,
A form cerulean flutter'd o'er the deep,
Brightest of beings, greatest of the great :
Who, not as mortals steep,
Their eyes in dewy sleep,
But heavenly pensive on the lotos lay,
That blossom'd at his touch and shed a golden ray.

Hail, primal blossom! hail empyreal gem
Kamal or Padma, or whate'er high name
Delight thee, say, what four formed Godhead came,
With graceful stole and beamy diadem,
Forth from thy verdant stem?
Full gifted Brahma! Rapt in solemn thought
He stood, and round his eyes fire-darting threw ;
But, whilst his viewless origin he sought,
One plain he saw of living waters blue,
Their spring nor saw, nor knew.
Then in his parent stalk again retired,
With restless pain for ages he inquired,
What were his powers, by whom and why conferr'd :
With doubts perplex'd, with keen impatience fir'd
He rose, and rising heard
Th' unknown, all-knowing word
" Brahma! no more in vain research persist :
My veil thou canst not move :—go, bid all worlds exist."

Hail, self-existent, in celestial speech
Narayan, from thy wat'ry cradle named ;
Or Vénamála may I sing unblamed,
With flow'ry braids, that to thy sandals reach,
Whose beauties, who can teach?
Or high Pitámber clad in yellow robes
Than sunbeams brighter in meridian glow,
That weave their heav'n-spun light o'er circling globes?
Unwearied, lotos-ey'd, with dreadful bow
Dire Evil's constant foe!
Great Padma Nátha, o'er thy cherish'd world,
The pointed *chakra* by thy fingers whirl'd,
Fierce *Kytabh* shall destroy and *Methu* grim
To black despair and deep destruction hurl'd.
Such views my senses dim,
My eyes in darkness swim.
What eye can bear thy blaze, what utt'rance tell
Thy deeds with silver trump or many wreathed shell.

Omniscient spirit, whose all-ruling pow'r
Bids from each sense bright emanations beam,
Glows in the rainbow, sparkles in the stream,
Smiles in the bud and glistens in the flow'r
That crowns each vernal bow'r;

Sighs in the gale and warbles in the throat
  Of every bird, that hails the bloomy spring,
  Or tells his love in many a liquid note,
  While envious artists touch the rival string,
      Till rocks and forests ring;
Breathes in rich fragrance from the sandal grove,
  Or where the precious musk-deer playful rove,
  In dulcet juice from clust'ring fruit distils
  And burns salubrious in the tasteful clove;
      Soft banks and verd'rous hills
      Thy present influence fills;
In air, in floods, in caverns, woods and plains
Thy will inspirits all, thy sovereign Máya reigns.

Blue crystal vault and elemental fires,
  That in the etheral fluid blaze and breathe;
  Thou tossing main, whose snaky branches wreathe
  This pensive orb with intertwisted gyres;
      Mountains, whose radiant spires
Presumptuous rear their summits to the skies,
  And blend their emerald hue, with sapphire light;
  Smooth meads and lawns, that glow with varying dyes—
  Of dew-bespangled leaves and blossoms bright,
      Hence! vanish from my sight.
Delusive Pictures! unsubstantial shows!
  My soul absorb'd one only Being knows,
  Of all perceptions One abundant source,
  Whence ev'ry object every moment flows;
      Suns hence derive their force,
      Hence planets learn their course:
But suns and fading worlds I view no more;
GOD only I perceive; *God* only I adore.

*Sir W. Jones's Works XIII*, 305.

# OF THE SAKTIS;

## CONSORTS OR ENERGIES OF MALE DEITIES.

It has been noticed, that the principal attributes of the Deity, Brahma, Vishnu, and Siva, have consorts assigned them; which consorts are personifications respectively of the active energies of their lords, and are called *Saktis*. Saraswati in the *Sakti* of Brahma, Lakshmi of Vishnu, and Parvati of Siva: hence those, of whatever sect, who worship exclusively the female power—Parvati (i. e. Devi), however, more especially, are called *Saktas*. Not only are the three great powers so accommodated; the inferior deities in their own persons, and the *Avatáras* of the superior, are likewise mated in fable, and have their wills executed by active helpmates; each of whom, except in sex, exactly resembles the deity whose partner she is: from whose bodies, indeed, they are, in some theogonies, supposed to have proceeded; and whose powers and attributes they are armed with.*

* "The worship of the female principle, as distinct from the divinity appears to have originated in the literal interpretation of the metaphorical language of the Vedas, in which *the will or purpose to create* the universe is represented as originating from the creator, and co-existent with him as his bride, and part of himself. Thus in the Rig Veda it is said, 'That divine spirit breathed without afflation, single with (Svadhá) her who is sustained within him; other than him nothing existed. First desire was formed in his mind and that became the original productive seed,' and the Sáma Veda speaking of the divine cause of creation, says 'He felt not delight being alone. He wished another and instantly became such. He caused his own self to fall in twain and thus became husband and wife. He approached her and thus were human beings produced.' In these passages it is not unlikely that reference is made to the primitive tradition of the origin of mankind; but there is also a figurative representation of the first indication of *wish or will* in the Supreme being. Being devoid of all qualities whatever he was alone until he permitted the wish to be multipled, to be generated within himself. This will being put into action, it is said, became united with its parent and then created beings were produced."

"Another set of notions of some antiquity which contributed to form the character of this *Sakti* whether general or particular, were derived from the *Sankhya* philosophy. In this system, Nature *Prakriti* or Mula Prakriti is defined to be of eternal existence and independent origin, distinct from the Supreme spirit, productive though no production, and the plastic origin of all things, including even the gods. Hence Prakriti has come to be regarded as the author of gods and men, whilst as one with matter, the source of error, it is again identified with Máya or delusion, and as co-existent with the Supreme as his *Sakti*, his personified energy or his bride.' —Works of H. H. Wilson, i. 241, 243.—*Ed.*

Eight of these *Saktis* are more particularly recorded: their names are the following:—

| | |
|---|---|
| MAHISWARI, | the *Sakti* of MAHESA, or SIVA. |
| BRAHMI, or BRAHMANI, | the *Sakti* of BRAHMA. |
| NARAYANI, | the *Sakti* of NARAYANA. |
| AINDRI, or INDRA'NI, | the *Sakti* of INDRA. |
| KUMARI, | the *Sakti* of KARTIKEYA. |
| VARA'HI, | the *Sakti* of VISHNU in the *Varáhavatára.* |
| NARASINHI, | the *Sakti* of VISHNU in the *Narasinga Avatára.* |
| APARAJITA, a form of BHAVA'NI; the female principle. | |

This list is taken from Mr. PATERSON's Essay on the Origin of the Hindu Religion, in the eighth volume of the *As. Res.* p. 68. The last, Mr. PATERSON remarks, 'may be the APHRODITE of the Greeks; and MAHE'SWARI, or a female SIVA, riding on a white bull, may have given rise to the story of EUROPA's rape; while BRAHMI, or the female BRAHMA, with the swan, may, in like manner, have occasioned the fable of JUPITER and LEDA. These explanations were, perhaps, invented by the *Greeks*, to account for symbols, of the meaning of which they were ignorant.

Prayers are addressed to the *Matris* on various occasions, especially in the *Kaváchas*, or defensive incantations: I shall cite two by way of example, and subjoin extracts, from the *Markandeya Purána*, descriptive of these goddesses.

"May BRAHMANI, conferring the benefit of all benedictions protect me on the east; and NARAYANI on the south-east, for the sake of realizing every wish: MAHE'SWARI too on the south, rendering every thing auspicious; CHAMUNDA on the south-west, discomfiting all enemies; and, on the west, KUMARI, armed with her lance, and slayer of foes: on the north-west APARAJITA, the beauteous giver of victory; on the north VARA'HI, granter of boons; and, on the north-east, NARASINHI, the banisher of terror. May these mothers, being eight deities and active powers, defend me."

Another incantation simply enumerates the same eight goddesses, and proceeds thus: "May these, and all *Matris*, guard me with their respective weapons on all quarters, and on every point."

In the *Devi Mahátmya* the assembling of the *Matris* to combat the demons is thus described.—"The energy of each god, exactly like him, with the same form, the same decoration, and the same vehicle, came to fight against the demons. The *Sakti* of BRAHMA, girt with a white gourd, arrived on a car yoked with swans: her title is BRAHMANI. MAHE'SWARI came riding on a bull, and bearing a trident, with a vast serpent for a ring, and a crescent for a gem. KUMARI, bearing a lance in her hand, and riding on a peacock, being AMBIKA, in the form of KARTIKEYA came to make

war on the children of DITI. The *Sakti* named VAISHNAVI also arrived, sitting on an eagle, and bearing a conch, a discus, a club, and a bow, and a sword in her several hands. The energy of HARI, who assumed the unrivalled form of the holy boar, likewise came there, assuming the body of VARA'HI. NARASINHI too arrived there, embodied in a form precisely similar to that of NARASINHA, with an erect mane reaching to the host of stars. INDRA'NI, came, bearing the thunder-bolt in her hand, and riding on the king of elephants, and in every respect like INDRA, with a hundred eyes. Lastly came the dreadful energy named CHANDIKA, who sprung from the body of DE'VI, horrible, howling like a hundred jackals: she, surnamed APARAJITA, the unconquered goddess, thus addressed ISA'NI, whose head is encircled with dusky braided locks."

In the *Uttara Kalpa*, of the same *Purána*, the *Matris* are thus described.—" CHA'MUNDA standing on a corpse; VARA'HI sitting on a buffalo; AINDRI mounted on an elephant; VAISHNAVI borne by an eagle; MAHE'SWARI riding on a bull; KUMARI conveyed by a peacock; BRAHMI carried by a swan; and APARAJITA revered by the universe; are all *Matris* endowed with every faculty."

It may be proper to notice, that CHAMUNDA, CHARKIKA, and CHANDIKA are all forms of PARVATI. According to one legend, CHAMUNDA sprung from the frown of PARVATI to slay the demons CHANDA and MUNDA: according to another, the mild portion of PARVATI issued from her side, leaving the wrathful portion, which constitutes KA'LI, or the black goddess.

KAVERI is the energy of KUVERA, the deformed god of Riches. NARAYANI, mentioned by Mr. PATERSON, and also in the prayers or incantations above cited, is the same with VAISHNAVI.—See *As. Res.* Vol. VIII. p. 85.

In the thirteenth section of the *Rámayana* the company assembled at an *Aswamédha*, or sacrifice of a horse, is enumerated; and the following passage occurs, a line of which I have had occasion to quote in a former page.—" Thither were previously collected the gods, the sages, &c. for the sake of receiving their respective shares. BRAHMA too, the sovereign of the gods, with ST'HA'NU, and NARAYANA, chief of beings, and the four supporters of the universe, and the divine mothers of all the celestials, met together there."—P. 120. A note on this passage informs us, that the " four supporters of the universe" are "INDRA, regent of the east; YAMA, of the south; VARUNA, of the west; and KUVERA, of the north." " The divine mothers of the celestials" are stated to " be seven: BRAHMI, MAHE'SWARI, RUDRI, KUMARI, VISHNAVI, VARA'HI, INDRA'NI."

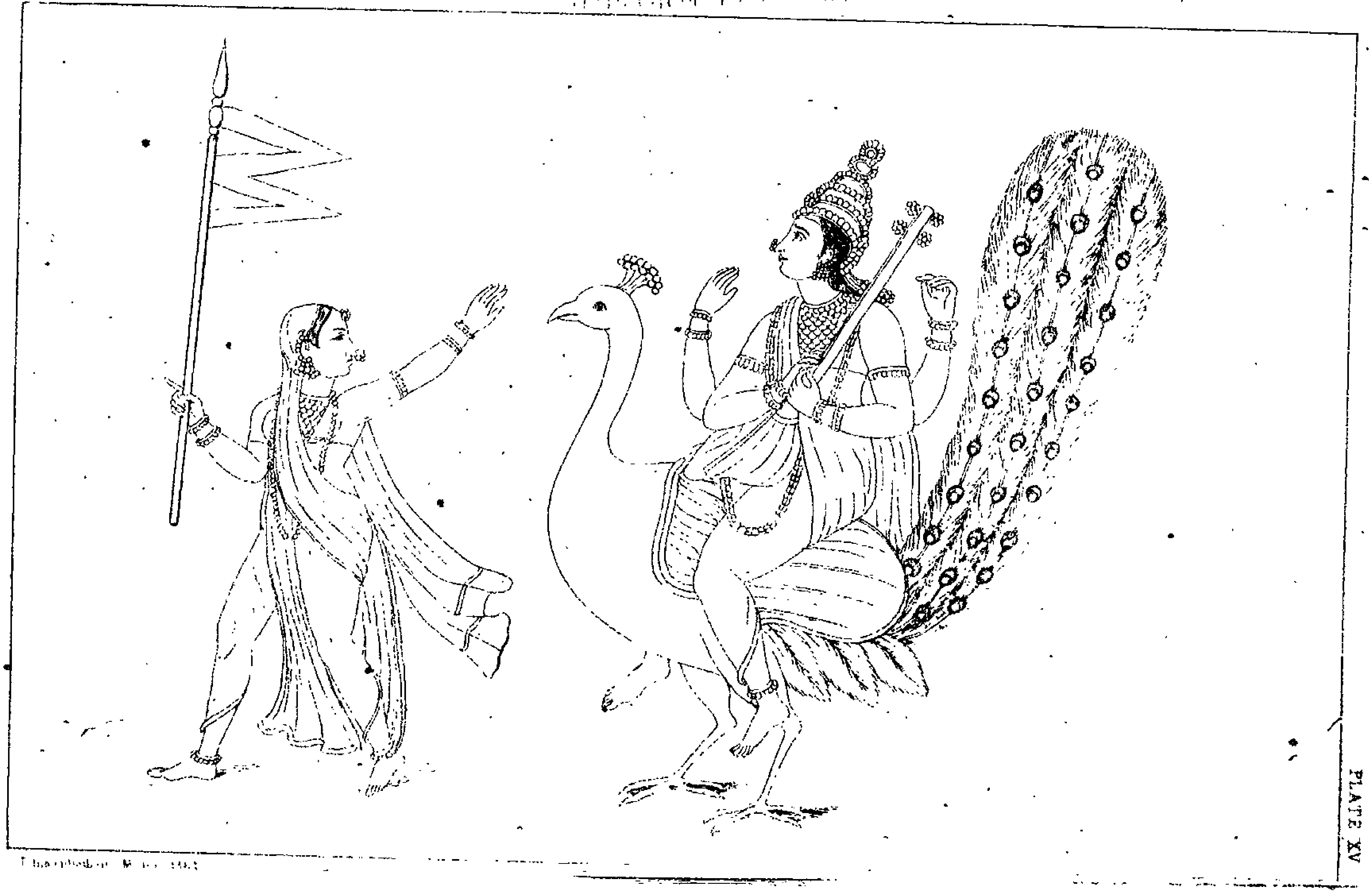

PLATE XV

# SARASWATI.

In the *Asiatic Miscellany*, Vol. I. and in *Sir* W. JONES's Works, Vol. XIII. 315, will be found a spirited hymn, addressed to this goddess. From the argument prefixed to it I extract the following passages.—"The Hindu goddesses are uniformly represented as the subordinate powers of their respective lords: thus LAKSHMI, the consort of VISHNU the Preserver, is the goddess of abundance and prosperity; BHAVA'NI, the wife of MAH'ADE'VA, is the genial power of fecundity; and SARASWATI, whose husband was the Creator BRAHMA, possesses the powers of Imagination and Invention, which may justly be termed creative. She is, therefore, adored as the patroness of the fine arts, especially of Music and Rhetoric; as the inventress of the Sanskrit language, of the Devanâgiri characters, and of the sciences which writing perpetuates: so that her attributes correspond with those of MINERVA *Musica*, in Greece or Italy, who invented the flute, and presided over literature. In this character she is addressed in the ode; and particularly as the Goddess of Harmony, since the Hindus usually paint her with a musical instrument in her hand. The seven notes, an artful combination of which constitutes Music, and variously affects the passions, are feigned to be her earliest production. And the greatest part of the hymn exhibits a correct delineation of the *Rágmála*, or *Necklace* of *Musical Modes*, which may be considered as the most pleasing invention of the ancient Hindus, and the most beautiful union of painting with poetical mythology and the genuine theory of music."*

* "Saraswati by the standard mythological authorities is the wife of Brahma and the goddess presiding over letters and arts. The Vaishnavas of Bengal have a popular legend that she was the wife of Vishnu as were also Lakshmi and Ganga. The ladies disagreed, Saraswati, like the other prototype of learned ladies, Minerva, being something of a termagant and Vishnu finding that one wife was as much as even a god could manage transferred Saraswati to Brahma and Ganga to Siva and contented himself with Lakshmi alone. It is worthy of remark that Saraswati is represented as of a white color, without any superfluity of limbs and not unfrequently of a graceful figure, wearing a slender crescent on her brow and sitting on a lotus." Works of H. H. Wilson, II. 187.—*Ed.*

of the Hindu Trinity, BRAHMA, VISHNU, (NARAYANA,) and SIVA, seeing they mean but one God—BRAHM.

It would appear from this passage, that the author of the *Hitopadesa* was a *Vaishnava*, as, indeed, his name, VISHNU SARMA, indicates.

The *Rámayana* being the production of a *Vaishnava*, we may of course expect there to find VISHNU and NARAYANA identified. In Sect. 13. p. 120. 8vo. edit. is this passage.—"BRAHMA, the sovereign of the gods; STH'ANU," (a name of SIVA,) "and NARAYANA, chief of beings." In p. 127.—"NARAYANA, the all pervading;" "the imperishable VISHNU." The epithet "chief of beings" is applied to half the deities, or persons, superior or inferior, of the Hindu PANTHEON. "Sovereign of the gods," as well as to BRAHMA, is a title applied also to VISHNU in the *Rámayana*, (p. 125); likewise that of "chief of the celestials; adored by all beings."—*(Ib.)**

PLATE XIV. is taken from a tolerably well executed picture that I purchased at Poona. The body of the picture is white, with lotos flowers scattered about, denoting water to be understood, in which the leafy cradle of NARAYANA must be supposed floating. The deity is of a uniform dark blue colour; his fingers, and soles, and lips, are tinted red; the ornaments in his ears, round his arms, legs, waist, and neck, are of gold and pearls; his only clothing is a sash, flowing from his neck, as represented in the plate, which, as before noticed, differs in the position of the naked figure, the original being a front fore-shortened view. The plate has also more anatomical expression and accuracy; in the original, indeed, the left uplifted foot is turned the wrong way, the great and little toes having changed places.

There is, I think, a peculiarity in the hair that I have not observed in any other pictures of VISHNU, or in any of his *Avatáras*, or of any deity, except BUDDHA: on the top of the head it is thick and woolly, as is usually given to the last named personage: the style in which it flows, or curls, on the shoulders, is also unusual. No other subject selected for this work has the forehead marked like this of NARAYANA; but I have several pictures of VISHNU, in his *Avatáras* of KRISHNA and RAMA, and in other characters, with the forehead similarly marked. Another singularity is observable in this subject: he has a nose-jewel, worn commonly by females, but rarely, I believe, by male divinities: I have, however, some pictures of NAUTHJI, KRISHNA or VISHNU, as worshipped in *Hardwar*, that have the nose-jewel. On the picture is written, in *Sanskrit*, *Vat patra Sayi* BHAGAVAN; which is, BHAGAVA'N reposing on a *Vat* leaf: *Vat* is the *Ficus Indicus*, commonly called the *Banian* tree.

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* On the application of the name Narayana to the different persons of the Triad, the reader is referred to a previous note (page 56) containing an extract from Vans Kennedy.—*Ed.*

The name SARASWATI means flowing: applicable both to the river, and the goddess of eloquence. VA'CHI, LEPITA, have meanings chiefly referrible to *speech* or *speaking*. She is also called VA'NI, BRA'HMI or BRAHMANI, and by several other names.*

The last watch of the night is peculiarly sacred to SARASWATI. "Let the housekeeper wake in the time sacred to BRA'HMI, the goddess of speech, that is in the last watch of the night; let him then reflect on virtue and virtuous emoluments, and on the whole meaning and very essence of the *Veda*."—MENU, Ch. IV. v. 92.

The fifth day of the month *Mágha* is called *Sri-pánchami*, on which SARASWATI, or SRI, the goddess of arts and eloquence, is worshipped with offerings of perfumes, flowers, and dressed rice: even the implements of writing, and books, are treated with respect, and are not used on this holiday. The following meditation on this goddess will furnish a description of her person and attributes. "May the goddess of speech enable us to attain all possible felicity: she who wears on her locks a young moon; who shines with exquisite lustre; whose body bends with the weight of her full breasts; who sits reclined on a white lotos; and from the crimson lotos of her hands pours radiance on the implements of writing, and on the books produced by her favour."—*As. Res.* Vol. III. p. 273.†

* "Thee, her great parent owns
All ruling Eloquence,
That like full Ganga pours her streams divine
Alarming states and thrones;
To fix the flying sense
Of words, thy daughters, by the varied line
(Stupendous art!) was thine;
Thine, with pointed reed
To give primeval Truth
The unfading bloom of youth,
And paint, on deathless leaves high virtue's meed;
Fair science, heav'n born child,
And playful Fancy on thy bosom smiled."
Hymn to Saraswati: Sir W. Jones's Works, XIII. 316.

Saraswati is also called Savitri and Gayatri;—but these names are subjected to very ambiguous usage in the Puránas. See Vans Kennedy's Ancient and Hindu Mythology, 317, where many traditions from the Puránas will be found as illustrations.—*Ed.*

† There is some difference of date in the time selected for the Sri Pánchami: it is in some parts celebrated in February; in other parts in Aswin (August-September). The following is a description of the festival. "The whole of the pens and inkstands and the books, if not too numerous and bulky are collected; the pens or reeds cleansed: the inkstands scoured, and the books wrapped in new cloth or arranged on a platform or a sheet and are strewn over with flowers and blades of young barley; no flowers except white are to be offered. Sometimes these are the sole objects of veneration; but an image of Saraswati stands in general immediately behind them; or in place of the image, a water jar; a not uncommon, although a

SARASWATI is, among other deities, especially propitiated in the marriage ceremonies of the Brahmans: the following hymn is chanted in her honour.—"Charming SARASWATI! swift as a mare, whom I celebrate in the face of this universe, protect this solemn rite. O thou! in whom the elements were produced, in whom this universe was framed, I will now sing that hymn," (the nuptial text) "which constitutes the highest glory of women."—COLEBROOKE, *As. Res.* Vol. VII. p. 303.

Whatever deity a Hindu may have occasion to invoke, whether god or goddess, superior or inferior, he will array his patron in the attributes of the Almighty himself. The ardent imagination of a poet knows no restraint; but we must recollect that a female deity is actually her lord: SARASWATI is the active energy or power of her consort BRAHMA—his *Sakti;* she is therefore endowed with his attribute of creation. And, in the preceding and following extracts, we see her, not unappropriately, invoked as the being "in whom the elements were produced, in whom this universe was framed;" and also gifted with the peculiar powers and attributes of other deities.

In the following extract from COLEBROOKE'S Essay on the *Vedas*, *As. Res.* Vol. VIII. p. 402, the origin and attributes of this beneficent deity will more fully appear. "Near the close of the tenth chapter" (of the tenth book of the *Rigveda*), "a hymn is spoken by VA'CH, daughter of AMBHRI'NA, in praise of herself as the supreme universal soul. VA'CH signifies *speech;* and she is the active power of BRAHMA, proceeding from him. The following is a literal

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curious substitute for a god or a goddess amongst the Hindus. After performing the necessary rites of ablution, Saraswati is to be meditated upon and invited to the place of worship, with some such mental prayer as the following. 'May the glorious Goddess of speech, she who is of a white complexion and graceful figure, wearing a digit of the Moon upon her brow and carrying an inkstand and a pen in her lotos-like hands;—may she sitting on her lotos throne be present for our protection and for the attainment of honors and wealth.' Water is then to be offered, for the washing of her feet, food for her refreshment; flowers or more costly articles, as pearls and jewels for her decoration; and three salutations are to be made to her with the mantra, 'Reverence to Saraswati, Reverence to Bhadra Kali, Reverence to the Vedas, to the Vedangas, to the Vedánta and to all seats of learning.'

'At the end of the ceremony all the members of the family assemble and make their prostrations;—the books, the pens and ink having an entire holiday: and should any emergency require a written communication on the day dedicated to the divinity of scholarship it is done with chalk or charcoal upon a black or white board. After the morning ceremony the boys and young men repair to the country for amusement and sport, and some of their games are of a very European character, as bat and ball, and a kind of prisoners' base. School boys also used to consider themselves privileged, on this day, to rob the fields and gardens of the villages, but this privilege was stoutly opposed, and was all but extinct some years ago. In the evening there are entertainments according to the means of the parties." Works of H. H. Wilson, 1–9, 199—See also Ward's Hindus, 5th Ed. 106.—*Ed.*

version of this hymn, which is expounded by the commentator consistently with the theological doctrines of the *Vedas*.

"I range with the *Rudras*, with the *Vásus*, with the *Adityas*, and with the *Viswadévas*. I uphold both the sun and the ocean, (MITRA and VARUNA,) the firmament (INDRA) and fire, and both the ASWINS. I support the moon, (SOMA) destroyer (of foes), and (the sun entitled) TWASHTI, PUSHAN, or BHAGA. I grant wealth to the honest votary who performs sacrifices, offers oblations, and satisfies (the deities). Me, who am the queen, the conferrer of wealth, the possessor of knowledge, and first of such as merit worship, the gods render, universally, present every where, and pervader of all beings. He who eats food through me, as he who sees, or who breathes, or who hears, through me, yet knows me not, is lost; hear then the faith which I pronounce. Even I declare this self, who is worshipped by gods and men: I make strong whom I choose; I make him BRAHMA, holy and wise: for RUDRA I bend the bow, to slay the demon, foe of BRAHMA; for the people I make war (on their foes); and I pervade heaven and earth. I bore the father on the head of this (universal mind), and my origin is in the midst of the ocean; and therefore do I pervade all beings, and touch this heaven with my form. Originating all beings, I pass like the breeze; I am above this heaven, beyond this earth; and what is the great one, that am I."*

In cases where a Hindu has lied, or given false evidence, the sin is expiated by an easy oblation to the goddess of speech. It has been extensively remarked, that the Hindus are more than usually prone to falsehood; nor can it be denied, that the discouragement of this offence is too little pointed, both in regard to the trifling degree of disgrace that attaches to a man's character on detection, and to the too great qualification of the prohibitory classes of the law against lying. Falsehood is not only tolerated in some cases of evidence, but is declared, in special affairs, to be even preferable to truth: a few texts from MANU will evince this. Ch. VIII. v. 103.—" In some cases a giver of false evidence, from a pious motive, even though he know the truth, shall not lose a seat in heaven: such evidence wise men call the speech of the gods.—" 104. Whenever the death of a man, *who had not been a grievous offender*, either of the servile, the commercial, the military, or the sacerdotal class, would be occasioned by true evidence, *from the known rigour of the king, even though the fault arose from inadvertence or error*, falsehood may be spoken: it is even preferable to truth.—" 105. Such witnesses must offer, as oblations to SARASWATI, cakes of rice and milk addressed to the goddess of speech: and thus will they fully expiate the venial sin of benevolent falsehood."

* In connection with this reference to the Vedic character of Vách or Saraswati, the reader may refer to some interesting speculations on the primitive identity of that Goddess and Parvathi in Muir's Sanscrit Texts. IV. 360.—*Ed.*

Another reason that, among the Hindus, deviation from truth is not held in deserved abhorrence, may be found, perhaps, in this circumstance: that, in their mythological legends, their gods are frequently represented as liars. One can scarcely help suspecting, that imbibing such notions in early youth must necessarily produce a pernicious influence on the principles and conduct of men.

Images of SARASWATI are seldom seen: I have not one among my images; nor do I immediately recollect having ever seen one. Of pictures I have several; and some representations of her are given in our plates, of which I will now give some description.

She is usually drawn either two or four-handed: in PLATE XIII. she is the two-handed helpmate and associate of her husband BRAHMA; and has, of her own, no distinguishing attributes. In PLATE VIII. she is four-handed, holding her *Vina*, or lyre, a lotos, a cup, and a scroll: which being noticed, with such other particulars as seemed to require it, in a preceding page (41) we shall not dwell longer on in this place. In PLATE XV. she is also four-handed, playing on her *Vina* with two hands; the others empty: she is here riding a peacock, and not, as one would expect, a swan, the *Váhan* of her consort; which, indeed, I never saw her mounted on. Riding a peacock, the immediate vehicle of KARTIKEYA, a son or reputed son, of PARVATI, seems to connect SARASWATI with the *Sakti* of the destroying power. PLATE XX. is engraved from two pictures drawn by an artist in my employ in Bombay, superintended by a Pandit, as will be noticed on a future occasion. I recollect no particular mythological reason assigned for associating the goddess of eloquence, harmony, and the arts, with the god of prudence and policy: it is, however, rational enough.

Some of the early Catholic Missionaries, who attempted to explore and explain the religious doctrines and opinions of the Hindus, discovered in their zeal, if not in their judgment, the history of the patriarch ABRAHAM, and his wife SARAH, veiled under that of BRAHMA and SARASWATI: which names may, by those ignorant of the power of Sanskrit letters, be spelled BRAHAM, or BRAHAMA, and SARAH-SWATI. To an etymologist, transposing the final vowel is but a trifling liberty; and in the case of BRAHAMA, making it initial, the required name is at once produced: and in the second name, say the Missionaries, the termination SWATI is merely an epithet, equivalent to goddess or mistress. I know not if the zealous fathers found much coincidence in the respective histories of the compared personages, for I have not the books, in which I read the account, to refer to.

# LAKSHMI.

LAKSHMI is the consort of VISHNU; the *Sakti*, or active energy, of the personified preservative power. She is considered as the goddess of riches, and would be invoked for increase of wealth by a desiring Hindu rather than KUVERA, the PLUTUS of their Pantheon: she might, therefore, be naturally considered as the appropriate consort of the deity of wealth, but I do not recollect her immediately in that capacity; and should, indeed, be grieved to see the queen of beauty, in the penurious arms of the deformed and sordid god. Descending from mythology to man, from the Pantheon to the world, it is a sacrifice too often contemplated.

The followers of VISHNU esteem LAKSHMI as the mother of the world, and then call her ADI MA'YA; and such *Vaishnavas*, as are *Saktas*, that is adorers of the female energy or nature-active, worship her exclusively as the symbol of the Eternal Being.*

She sprang as one of the fourteen gems from the ocean, when churned by the good and evil beings for the *amrita*, or immortal beverage. She then assumes the character of VENUS APHRODITE, of

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* The following quotation will show the mystical interpretation of the character and office of Lakshmi as the consort of Vishnu.

"Srí, the bride of Vishnu, the mother of the world, is eternal imperishable; in like manner as he is all-pervading, so also is she omnipresent. Vishnu is meaning, she is speech. Hari is polity (Maya), she is prudence (Niti). Vishnu is understanding, she is intellect. He is righteousness, she is devotion. He is the creator, she is creation. Srí is the earth, Hari the support of it. The deity is content, the eternal Lakshmi is resignation. He is desire, she is wish.—Srí is the heavens, Vishnu who is one with all things is wide extended space. The Lord of Srí is the moon, she is his unfailing light. She is called the moving principle of the world, he the wind which bloweth every where.—The wielder of the mace is resistance, the power to oppose is Srí.—Lakshmi is the light and Hari who is all and Lord of all, the lamp. She, the mother of the world, is the creeping vine and Vishnu the tree around which she clings. She is the night, the god who is armed with the mace and the discus is the day. He, the bestower of blessings is the bridegroom, the lotos-throned goddess is the bride. The god is one with all male;—the goddess one with all female rivers. The lotos-eyed deity is the standard, the goddess seated on a lotos, the banner. Lakshmi is cupidity, Narayana, the master of the world is covetousness; thou who knowest what righteousness is, Govinda is love and Lakshmi, his gentle spouse, is pleasure. But why thus diffusely enumerate their presence? It is enough to say in a word that of gods, animals and men, Hari is all that is called male, Lakshmi is all that is termed female. There is nothing else than they." Vishnu Purana, 60-61.—*Ed.*

the Greeks; who, as Hesiod and Homer sing, arose from the sea, ascended, to Olympus and captivated all the gods. In the 36th section of the *Ramáyana*, describing the *Kurmavatára*, the production of LAKSHMI is thus painted.—"The gods, the *Asuras*, and the *Gandharvas*, again agitating the sea," (as is represented in PLATE XXV.) "after a long time, appeared the great goddess, inhabiting the lotos, clothed with superlative beauty, in the first bloom of youth, covered with ornaments, and bearing every auspicious sign; adorned with a crown, with bracelets on her arms, her jetty locks flowing in ringlets, and her body, which resembled burning gold, adorned with ornaments of pearl. This great goddess appeared with four arms, holding a lotos in her hand; her countenance incomparable in beauty. Thus was produced the goddess PADMA, or SRI, adored by the whole universe; PADMA by name. She took up her abode in the bosom of PADMA-NA'THA, even of HERI."—P. 289.

As the goddess of fortune, the epithet *fickle* is sometimes applied to LAKSHMI, in contradistinction to PARVATI, or SATI, who is called the *constant*, or *faithful*. But, excepting figuratively, as the goddess of fortune, I do not see why she should be deemed fickle; for she is always seen with her Lord: when reposing on SE'SHNA'GA (see PLATES III. IV.) she is *shampooing* his feet. In VISHNU'S *Avatára* of RA'MA, LAKSHMI was incarnated in the person of the adopted daughter of RA'JA JANEKA, and became SI'TA, the most faithful spouse of her heroic lord. In the Avatára of KRISHNA she was RUKMANI, the most beloved of that amorous deity. In all the other incarnations of VISHNU, she appears, if he had a wife, to have been with him; and mostly under her own name of LAKSHMI.

It was not without a good reason that the Hindus, and after them the imitative Greeks, feigned the goddess of beauty to have sprung from the sea: health is the parent of beauty; and the fable teaches us to see it in those fresh from the wave; an allusion especially salutary in the warm poetical latitudes of Hindustan and Greece. She is the goddess who presides over marriage, and as the deity of prosperity is invoked also for increase of children, and especially male children. Nothing is more lamented or deprecated by Hindus, male and female, than being unfruitful: with many sects, a woman proving so affords the unhappy husband unobjectionable grounds of seeking in a second wife the chance of so desirable and essential a blessing.*

* Lakshmi is in a secondary sense the goddess of beauty and is invoked for the benefits mentioned in the text, but she is especially the goddess of prosperity, and in that character her favor is intreated. The Vishnu Purána contains a hymn addressed to her by Indra, and it is directed that all who desire her aid should use it in their devotions. It may be doubted whether the rubric is in this particular scrupulously followed by any one, yet the following extract from the hymn expresses faithfully the ideas popularly attached to the name of Lakshmi. "From thy propitious gaze, oh mighty goddess, men obtain wives, children, dwellings, friends, harvests, wealth. Health, strength, power, victory, happiness are easy of attain-

On the dark last day of the moon, *Aswin*, ceremonies of a peculiar and two-fold nature are performed in honour of both LAKSHMI and BHAVA'NI. "A fast all day, and a great festival at night, in honour of LAKSHMI; with illuminations on trees and houses. Invocations are made at the same time to KUVE'RA"—P. 264. Here appears a greater connexion between these ill-assorted personages than is seen on other occasions. Riches or prosperity is the object of the invocations; and the presiding deities are of course conjoined. "On this night, when the gods, having been delivered by KE'SAVA, were slumbering on the rocks that bounded the sea of milk, LAKSHMI, no longer fearing the *Daityas*, slept apart on a lotos."—*Ib.* "Flowers are also offered on this day to SYAMA, or the *black*, an epithet of BHAVA'NI, who appears in the *Kaliyug* as a damsel twelve years old; and torches and flaming brands are kindled and consecrated to burn the bodies of kinsmen, who may be dead in battle or in a foreign country, and to light them through the shades of death to the mansions of YAMA: these rites bear a striking resemblance to those of CERES and PROSERPINE"—P. 264.*

I extract a passage from the first volume of the *Asiatic Researches*, by the same learned and lamented author, descriptive of LAKSHMI.

"It having been occasionally observed, that CERES was the poetical daughter of SATURN, we cannot close this head without adding, that the Hindus have also their *Goddess* of *Abundance*, whom they usually call LAKSHMI; and whom they consider as the daughter (not of MANU, but) of BHRIGU, by whom the first code of sacred ordinances was promulgated. She is also named PADMA and KAMALA, from the sacred lotos, or *Nymphœa;* but her most remarkable name is SRI, or, in the first case, SRIS, (?) which has a resemblance to the *Latin*, and means *fortune*, or *prosperity*."

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ment to those upon whom thou smilest. Thou art the mother of all beings, as the god of gods, Hari, is their father; and this world, whether animate or inanimate is pervaded by thee and Vishnu. Oh thou who purifiest all things, forsake not our treasures, our granaries, our dwellings, our dependants, our persons, our wives: abandon not our children, our friends, our lineage, our jewels, oh thou who abidest on the bosom of the god of gods. They whom thou desertest are forsaken by truth, by purity and goodness, by every amiable and excellent quality; whilst the base and worthless upon whom thou lookest favorably become immediately endowed with all excellent qualifications, with families and with power.—Be propitious to me, oh goddess lotos-eyed, and never forsake me more." Wilson's Vishnu Purána. 79.—*Ed.*

* A festival, somewhat resembling the one referred to in the text is described by Prof. Wilson as occurring in Mágha or January. (Works II. 83). The ceremonies of the month Aswin (August-September) are shared between Lakshmi and Saraswati; not Bhaváni. (Works II. 101).—I have already referred (note p. 68.) to the Sri Panchami, celebrated in Mágha (on or about the 2nd of February). This festival derives its title from the goddess of prosperity, and she is to be worshipped with flowers, perfumes, food and water. Probably the day was originally dedicated to her, though Saraswati now receives an equal share of its honors.—*Ed.*

Sir WILLIAM JONES was too cautious to lay much stress on the fallacious ground of etymological resemblance; and although, among his earliest researches into Hindu mythology, he discovered this similarity of names and characters, he would not pronounce on the identity of the subjects. He has not, however, escaped the strictures of continental writers, who find fault with him on this very point; in which, in fact, he, above almost all writers, is comparatively faultless.

"It may be contended," he continues, "that although LAKSHMI may be figuratively called the CERES of Hindustan, yet any two, or more, idolatrous nations, who subsisted by agriculture, might naturally conceive a deity to preside over their labours, without having the least intercourse with each other; but no reason appears, why two nations should concur in supposing that deity to be a female: one, at least, of them would be more likely to imagine that the *earth* was a goddess,* and that the god of abundance rendered her fertile. Besides, in very ancient temples, near Gaya, we see images of LAKSHMI with full breasts, and a cord twisted under her arm, like a horn of plenty, which looks very much like the old Grecian and Roman figures of CERES."—P. 240.

The epithet of SRI' is not, however, exclusively applied to LAKSHMI, but to several other gods and goddesses: SRI' GANE'SA I have frequently heard; and have read of SRI' DEVI, as applicable to PARVATI: it is sometimes also given to men. The *Brahmanical* head of the *Poona* government is generally, in the third person, styled SRI' MANT: it may, perhaps, have been personally assumed by the present *Peshwa* BAAJI RAO, and not in use by his predecessors†.

Sir WILLIAM JONES has addressed a hymn to LAKSHMI, "the world's great mother," that cannot be perused by an oriental student without great profit; nor by any one without unqualified admiration.—See Works, Vol. XIII. 290. In the argument he calls her "LAKSHMI, or SRI, the Ceres of India, the preserving power of nature; or, in the language of allegory, the consort of VISHNU, or HARI, a personification of the divine goodness. Some represent her as the daughter of BHRIGU, a son of BRAHMA; but, in the *Markandeya Purana*, the Indian ISIS, or *Nature*, is said to have assumed three transcendent forms, according to her three *gunas*, or qualities, and each of them to have produced a pair of divinities: BRAHMA and LAKSHMI, MA'HE'SA and SARASWATI, VISHNU and KALI. After whose intermarriage, BRAHMA and SARASWATI formed

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* As, indeed, is the case with the *Hindus*, in the instance of PRIT'HIVI.—Lakshmi is also called *Bhoomini*: she who presides over the earth.—*Ed.*

† Sri is applied to Lakshmi by peculiar right; in common use and courtesy, it is prefixed to the names of deities and dignitaries to express what is great and illustrious.—*Ed.*

the mundane egg, which MA'HE'SA and KALI divided into halves; and VISHNU, together with LAKSHMI, preserved it from destruction. A third story supposes her to have sprung from the *sea of milk*, when it was churned on the second incarnation of HARI, who is often painted reclining on the serpent A'NA'NTA, the emblem of eternity; and this fable, whatever may be the meaning of it, has been chosen as the most poetical. The other names of SRI, or *Prosperity*, are HARIPRIYA, PADMALAYA, or PADMA, and KAMALA: the first implying the wife of VISHNU, and the rest derived from the names of the lotos."

"Not long inswath'd the sacred infant lay,
(Celestial forms full soon their prime attain):
Her eyes, oft darted o'er the liquid way,
With golden light emblaz'd the darkling main;
And those firm breasts, whence all our comforts well,
Rose with enchanting swell;
Her loose hair with the bounding billows play'd,
And caught in charming toils each pearly shell
That, idling, through the surgy forest stray'd;
When ocean suffer'd a portentous change,
Toss'd with convulsion strange:
For lofty *Madar* from his base was torn,
With streams, rocks, woods—by gods and demons whirl'd,
While round his craggy sides the mad spray curl'd—
Huge mountain! by the passive tortoise borne.
Then sole, but not forlorn,
Shipp'd in a flower, that balmy sweets exhal'd,
O'er dulcet waves of cream PAD-MALA sail'd
So name the Goddess, from her lotos blue,
Or KAMALA, if more auspicious deem'd;
With many-petal'd wings the blossom flew,
And from the mount a flutt'ring sea-bird seem'd,
Till on the shore it stopp'd—the heav'n-lov'd shore,
Bright with unvalu'd store
Of gems marine, by mirthful INDRA wore;
But she, (what brighter gem had shone before?)
No bride for old MARICHA'S frolic son,
On azure HARI fix'd her prosp'ring eyes.
Love bade the bridegroom rise;
Straight o'er the deep, then dimpling smooth, he rush'd,
And tow'rd th' unmeasur'd snake—stupendous bed!
The world's great mother, not reluctant, led:
All nature glow'd whene'er she smil'd or blush'd;
The king of serpents hush'd
His thousand heads, where diamond mirrors blaz'd,
That multiply'd her image as he gaz'd."

PLATE XXV. represents the scene described in the first part of this verse: PLATES III. and IV. that of the last.

In the *Srad'ha*, or obsequies in honour of deceased ancestors, LAKSHMI is, among most other deities, earnestly invoked; particularly when a votary, by gifts to Brahmans, is "desirous of obtaining celestial bliss for the defunct." A donation of a milch cow is attended by many appropriate ceremonies, finishing with the

following prayers, the accepter holding during the recital the sacred animal by the tail.

"1. May the goddess, who is the LAKSHMI of all beings, and resides among the gods, assume the shape of a milch cow, and procure me comfort.

"2. May the goddess, who is RUDRANI in a corporeal form, and who is the beloved of SIVA, assume the shape of a milch cow, and procure me comfort.

"3. May she, who is LAKSHMI reposing on the bosom of VISHNU; she, who is the LAKSHMI of the regent of riches; she, who is the LAKSHMI of kings, be a boon-granting cow to me.

"4. May she, who is the LAKSHMI of BRAHMA; she, who is SWAHA, the wife of fire; she, who is the exerted power of the sun, moon, and stars, assume the shape of a milch cow for my prosperity.

"5. Since thou art *Swadha*, the food of them who are the chief among the manes of ancestors, and SWAHA, the consuming power of them who eat solemn sacrifices, therefore, being the cow that expiates every sin, procure me comfort.

"6. I invoke the goddess, who is endowed with the attributes of all the gods, who confers all happiness, who bestows abodes in all the worlds, for the sake of all people.

"7. I pray to that auspicious goddess for immortality and happiness."—COLEBROKE: on the Religious Ceremonics of the *Hindus*. *As. Res.* Vol. VII. page 263.

The boon-granting cow, so honoured in the preceding extract, is called SURABHI; and her descendants are much revered by all classes of Hindus above those that may be denominated base.* It is common for Brahmans, and others, to feed a cow before they take their own breakfast, ejaculating, as they present her food, "Daughter of SURABHI, framed of five elements, auspicious, pure, holy—sprung from the sun, accept this food given by me: salutation unto thee!" Or, if he conduct the kine to grass, "May cows, who are mothers of the three worlds, and daughters of SURABHI, and who are beneficent, pure, and holy, accept the food given by me."—COLEBROKE. *As. Res.* Vol. VII. page 276.

The Hindus hope to obtain the favour of the boon-granting cow by shewing kindness to her offspring: and adoration of a cow is not uncommon: such as presenting flowers to her, washing her feet, &c. Many instances of affectionate tenderness for cows and calves

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* "From the ocean, thus churned by the gods and Dánavas, first uprose the cow Sarabhi, the fountain of milk and curds, worshipped by the divinities and beheld by them with minds disturbed and eyes glistening with delight." Vishnu Purána 76.—*Ed.*

have come under my notice, on the part especially of Brahmans and Banias; and many stories are beautifully told in Hindu poetics, of boons obtained by those means. Of VASISHTA'S cow, NANDI'NI, attended by the king DILIPA, for the sake of obtaining a boon through her means, a pretty fable is given, by KALIDASA, in the *Raghuvansa*: another, of the cow BAHULA, whose expostulation with a tiger, pleading for her life, is referred to by Mr. COLEBROKE as an admired passage in the *Itahásas*. Images of her and of her calf are worshipped; and the extract from the *Itahásas* is read on a particular day, sacred to BAHULA, with great solemnity.

In marriage ceremonies a cow is one of the actors.—" The hospitable rites are then concluded by letting loose a cow at the intercession of the guest: a barber, who attends for that purpose, exclaims, ' The cow ! the cow !' Upon which the guest pronounces this text: ' Release the cow from the fetters of VARUNA. May she subdue my foe; may she destroy the enemies of both him (the host) and me. Dismiss the cow, that she may eat grass and drink water.' When the cow has been released, the guest thus addresses her: ' I have earnestly entreated this prudent person, saying, kill not the innocent harmless cow, who is mother of RU'DRAS, daughter of VASUS, sister of ADITYAS, and the source of ambrosia,' &c. It is evident," continues Mr. COLEBROKE, " that the guest's intercessions imply a practice, now become obsolete, of slaying a cow for the purposes of hospitality."—*Ib.* p. 293.

A cow, the reader will perceive, is no unimportant mythological personage, nor is the bull: the latter has been spoken of, in another place, as the *Nandi* of MAHA'DE'VA, and the symbol of divine justice. NANDI'NI has just been noticed as the cow of VASISHT'HA the sage, or *Rishi*; and I have no doubt but these two names and persons, as they may be called, have relationship and connexion in the legendary fables of the *Puranas*.

In the *Ramayana* this all-yielding animal is called SHABALA, as well as NANDI'NI.—(P. p. 320. 322). The 41st section details an entertainment given by " VASHISHT'HA, chief of ascetics," to VISWAMITRA and his pupil RA'MA. The royal sage and his whole army, " composed of plump well-fed men," were filled with whatever they desired, rained down from SHABALA. But VISWAMITRA, not contented with his entertainment, coveted also the donor; and after endeavouring in vain to purchase the cow, took her from VASHISHT'HA by violence: hence ensued curses and battles between these two sages and their adherents, as detailed at tiresome length in the 42nd and following sections of the *Ramayana*. The cow produced many kings and armies in aid of her legal lord, and at length destroyed the forces of the covetous VISWAMITRA; who, as is usual in all cases of distress, betook himself to austerities, and was enabled by MAHA'DE'VA to renew hostilities, which, after various revilings and reverses, terminate in the discomfiture and conversion of the

greedy king, who was not of course a Brahman, as VASHISHT'HA was. The 43rd section offers several priestly reflections on Brahmanical potencies, while the subsequent sections evince that these are all astronomical legends, strung together on wild fictions of mythological poetry.

The time is not, perhaps, very remote, when the original inhabitants of Hindustan had less abhorrence of killing kine than many sects now feel on that point. Ancient books prescribe the slaying of kine, as well as other animals. The extreme utility of the cow and bullock in well peopled and agricultural countries will almost necessarily give rise to a repugnance at slaying them, which will in time grow to stronger prohibitory feelings, and at length be stamped with the sanction of holiness. Here we see, what we may in many cases suppose, that mythology and religion inculcate principles grounded originally on the conveniences or wants of mankind.*

SURABHI, the cow of plenty, was, as well as LAKSHMI, one of the fourteen gems, produced by the ocean when churned for the Amrita; and as these "two gems" seem to be strung together in a former quotation in this article, I will include in it some farther particulars of this important quadruped.

She is also called KAMA-DE'NU, the granter of desires. Under the latter name, SONNERAT describes her as being white, having a woman's head, three tails, and giving suck to a little calf; but I never saw her so delineated. A cow suckling a calf is a very favourite subject of Hindu artists, in paint, ivory, brass, mortar, &c. I have a cast in brass which represents two cows suckling their calves, and in my memoranda I find it noted, that this kind of thing is made to invoke a lucky calving-time: and that adoration is paid to this domestic idol, called *Gopúja*, or cow-worship. Such images may, however, have some reference to SURABHI, and have adoration paid to them more extensive than a looked-for calf would excite; which, by the way, is a matter of moment to a family whose chief luxuries are lacteal.

Many writers have noticed the superstitious veneration that some sects of Hindus have for cows and calves: the custom, so universal in India, of using cow-dung for covering for floors and walls, can, however, scarcely be considered as a superstition; for it is used for floors by all sects, as well as Hindus, as the most cool and cleanly article. Once a week, perhaps, it is common to rub over earthern floors with fresh cow-dung, mixed up with as much

* The slaughter of animals for food is enjoined by Manu, cap III. 268-272: IV. 213: V. 22-56. but, say the commentators "in the first and second ages men were endued with true piety and sound knowledge; so they were in the third age; but in the fourth, a diminution of their moral and intellectual powers was ordained by their Creator." Therefore, in this, the *Iron Age*, of Hindu chronologists, "the slaughter of cattle in the entertainment of a guest and the repast on flesh meat at funeral obsequies" is forbidden. Institutes of Manu, 3rd Ed. 314.—*Ed.*

water as will render it easy to spread: this is done, not only in tents and temporary houses of gentlemen, but sometimes over the best apartments of splendid habitations of Europeans as well as natives. The smell, which is not at first unpleasant, quickly goes off; and no floor is so cool and comfortable, nor so obnoxious to fleas and vermin. This pleasant and salutary article is falling into disuse with the English, who, in their habitations and habits, are departing more and more from the sober dictates of nature, and the obedient usages of the natives. We now, for instance, build lofty rooms, admitting insufferable glare and heat through long glazed windows fronting the sun, reflected by marble or polished floors: domestic comfort is sacrificed to exterior decoration. No man of taste would now build a low sun-excluding viranda, nor mitigate the intensity of the heat by a cow-dung flooring. In Bombay the delectable light that, twenty or thirty years ago was so commonly admitted through thin semi-transparent panes, composed of oyster-shells, is no longer known among the English, except in the church: and these, perhaps, will, when the present worthy clergyman shall vacate his cure, give way to the superior transparency of glass. The church will then be, like our new houses, insufferably hot; and the adaptation of *Punkhas*, monstrous fans, ten, twenty, thirty, or more, feet long, suspended from the ceiling of sitting-rooms, and moved to and fro by men outside by means of ropes and pullies, will be necessary. These *Punkhas*, it must be admitted, are articles of great luxury in warm weather: the idea is taken from the natives. I have mythological pictures where persons are seated under them. In Calcutta they are articles also of elegance and expense; some of them being curiously painted, and so shaped or scooped as to admit their vibratory motion without deranging the economy of the chandeliers suspended in the same line with the *Punkha*, and when at rest occupying the space scooped out.

But to return to the Hindus. Cow-dung is plastered over the cooking-place before the meal of a person of a high class be cooked: in camps, or on journies, a space of ten or twelve square feet is so purified, and is easily polluted by the approach of impure persons or things; in which vexatious case the food becomes unholy. The ashes of cow-dung are also of a very purifying nature; and Hindus, of almost all ranks and degrees, men and women, occasionally, or frequently, use them, mixed sometimes with other ingredients, to mark their foreheads, necks, arms, &c. Sometimes men, especially holy beggars or penitents, or those having some claims to sanctity, are rubbed all over with these ashen mixtures, and make a curious sky-blue appearance. MAHA'DE'VA is frequently painted blue, or rather of an ashy colour, and the gentry just noticed perhaps imitate that deity.

Cow-dung is a great purifier on several occasions. It is related in the *Agni Purána*, that a most wicked person, named CHANYAKA,

had exceeded every known possibility of salvation. At the court of INDRA were assembled gods and holy men; and as they were discoursing on such enormities, INDRA, in answer to a pointed question, said, that nothing certainly could expiate them except the use of sacred ashes. It happened that a crow, named, from her friendly disposition, MITRA-KA'KA, was present, and immediately flew and imparted the welcome news to the despairing sinner. who immediately performed the ceremony, and went to heaven. This expiation consists in the victim covering his whole body with a thick coat of cow-dung, which, when dry, is set on fire, and consumes both sin and sinner. Until revealed by the crow, this potent expiation was unknown; and it has since been occasionally resorted to, particularly by the famous SANKARA'CHARYA. The friendly crow was punished for her indiscretion; and was forbidden with all her tribe to ascend to heaven, and was doomed on earth to live on carrion.*—See WILFORD. *As. Res.* Vol. IX. page 98.

But the greatest, or, at any rate, the most convenient, of all purifiers is the urine of a cow: the catholic devil himself cannot, as the proverb runs, hate holy water more than the Hindu spirits of impurity abhor this sin-expelling sanctifying liquid. Images are sprinkled with it: no man of any pretensions to piety or cleanliness would pass a cow in the act of staling without receiving the holy stream in his palm, sipping a few drops; and, with his bedewed fingers, marking and crossing his forehead, shoulders, and breasts, in the same manner as papists do, and as I, though no papist, have in their countries often done, with the pure contents of the holy water vessel, on entering a temple. I never had, however, sufficient curiosity to use the Hindu holy water after their manner.

Images and pictures of LAKSHMI, both in her own person, and in her various forms or *Avatáras*, are very common. PLATES III., IV., V. and XIII. contain some representations of her; all of which subjects have been described in former pages. She will appear again frequently, in her *Avatáras*, as SI'TA, spouse of RA'MA, and in other characters.

* I have not met with this account of Sankarácharya's end any where else but in the text. It is generally related, that after a polemical march from the South of India to the extreme North, he died at Kedárnáth in the Himalayas at the early age of thirty-two. See Wilson's Works I. 198.—*Ed.*

# PARVATI.

Of the many names of the goddess that we are about to introduce more particularly, those of PARVATI, BHAVA'NI, DURGA, KA'LI, and DE'VI, or the goddess, are the most common: they are, indeed, used almost indiscriminately in this work, as well as in the writings and conversation of the Hindus.*

Although, in the present age, human sacrifices are perhaps no longer made, there can be no doubt of the existence of the practice, formerly. To BHAVA'NI, in her character of KA'LI, it would appear they were chiefly offered; and no religious rite can be more minutely ordained and detailed than this is in the *Kálika Purána*: the sanguinary chapter of which has been translated by Mr. BLAQUIERE, and given in the fifth volume of the *Asiatic Researches*, Art. XXIII.—As well as the ceremonies, the implements, prayers, &c. used on these horrid occasions, are minutely described and recited. I shall make some extracts from this article, premising that SIVA is supposed to address his sons, the BHAIRAVAS, initiating them in these terrible mysteries.

"The flesh of the antelope and the rhinoceros give my beloved" (i. e. the goddess KA'LI,) "delight for five hundred years."—"By a human sacrifice, attended by the forms laid down, DE'VI is pleased one thousand years; and by a sacrifice of three men, one hundred thousand years. By human flesh KA'MA'CHI, CHANDIKA, and BHAIRAVI who assumes my shape, are pleased one thousand years. An oblation of blood, which has been rendered pure by holy texts, is equal to ambrosia: the head and flesh also afford much delight to the goddess CHANDIKA.—"Blood drawn from the offerer's own body is looked upon as a proper oblation to the goddess CHANDIKA." "Let the sacrificer repeat the word KA'LI twice, then the words

* The names of this goddess given in this page have the following significations. PARVATI the mountain-born: BHAVA'NI;—the consort of SIVA, as *Bháva*, the self-existent: DURGA, the evil goddess, (another interpretation however is given afterwards, not without plausibility) Káli, the black goddess: Kámáchi, she of love-inspiring eyes: Dévi, the goddess, emphatically; Chandika, the warrior goddess; Bhairavi, the ferocious.—*Ed.*

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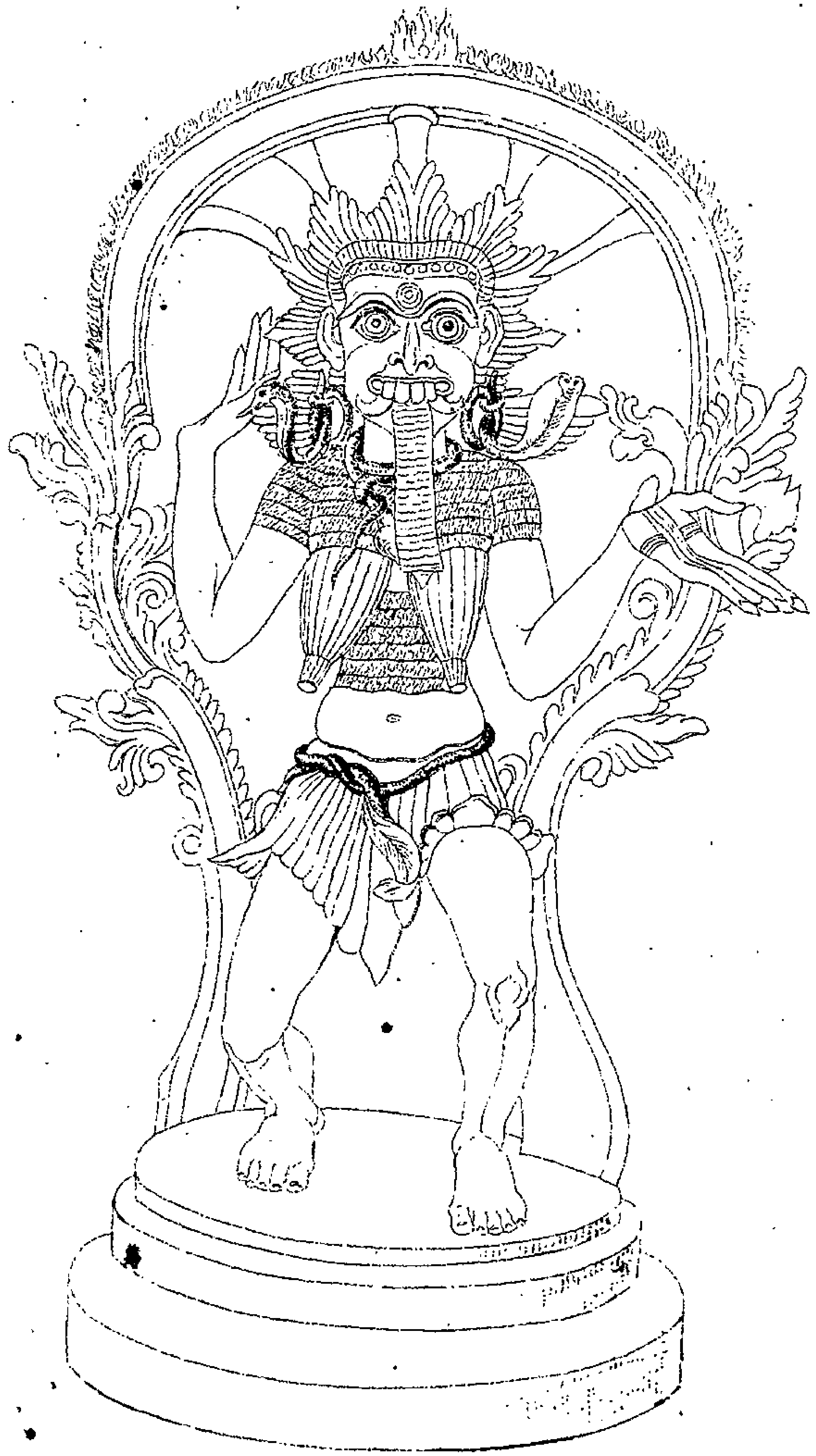
PLATE LV.



KĀLĪ OR DURGĀ, CONSORT OF SIVA.

DE'VI-BAJRESWARI, then *Lawba Dandáyi Namah!* which words may be rendered—*Hail,* KA'LI! KA'LI! *hail,* DE'VI! goddess of thunder; *hail, iron-sceptred* goddess!" Let him then take the axe in his hand, and again invoke the same by the *Kalrátriya* text as follows.—"Let the sacrificer say *Hrang, Hring!* KA'LI, KA'LI! O horrid-toothed goddess! eat, cut, destroy all the malignant—cut with this axe; bind, bind; seize, seize; drink blood; *spheng, spheng;* secure, secure. Salutation to KA'LI."—Thus ends the *Kalrátriya Mantra.* "The *Charga* (the axe) being invoked by this text KALRA'TRI (the goddess of darkness) herself presides over the axe, uplifted, for the destruction of the sacrificer's enemies." Different *Mantras* are used, in reference to the description of the victim to be immolated: if a lion, this—"O HARI! who in the shape of a lion, bearest CHANDIKA, bear my evils, and avert my misfortunes. Thy shape, O lion! was assumed by HARI to punish the wicked part of the human race;* and under that form, by truth, the tyrant HIRANYA-KASIPU was destroyed."

Females are not to be immolated, except on very particular occasions: the human female never. "Let princes, ministers of state, counsellors, and venders of spirituous liquors, make human sacrifices, for the purpose of attaining prosperity and wealth."—"Let the victim offered to DE'VI, if a buffalo, be five years old; and if human, twenty-five."

The following is the *Kásiki Mantra,* to be uttered at a particular part of the ceremony. "Hail, KA'SIKI! three-eyed goddess, of most terrifying appearance, around whose neck a string of human skulls is pendent; who art the destroyer of evil spirits; who art armed with an axe, the foot of a bed, and a spear—*Rhing* KA'SIKI! Salutation to thee with this blood."

An enemy may be immolated by proxy, substituting a buffalo or a goat, and calling the victim by the name of the enemy through the whole ceremony, thereby "infusing, by holy texts, the soul of the enemy into the body of the victim: which will, when immolated, deprive the foe of life also." On this occasion—

"Let the sacrificer say, O goddess, of horrid form! O CHANDIKA! eat, devour, such a one, my enemy. O consort of Fire! salutation to fire. This is the enemy who has done me mischief, now personated by an animal—destroy him, O MAHA'MA'RI! *spheng, spheng!* eat, devour!"†

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* Alluding to the *Narasingavatára;* the former part of this verse seems to indicate that the lion, on which BHAVA'NI sometimes rides, is VISHNU in that form.

† Under the name of Mári, Káli is invoked in South India as the goddess of small pox; she inflicts it and she removes it. The name often occurs in a compound form, as Máriammau, Máriammei, Máriattál.—*Ed.*

A great variety of regulations and invocations, rites, &c. are minutely laid down, in this curious article, for the performance of sanguinary offerings; whether the immolation of a victim, or an offering of the sacrificer's own blood, or burning his flesh, &c. &c.

Let the reader picture to himself these wild declamations, accompanied by the potencies of scenic delusions; representing this "goddess of horrid form," as in PLATE XVI. for instance, of gigantic proportions, smeared with blood, among the ravings of bedlamites and the outrageous clangour of discordant instruments; and imagine what an effect it must have on the timid minds of the trembling affrighted multitude, and what a hold such a religion must have on the sensibilities of its votaries.

Although it must appear evident, that human sacrifices were formerly legal, they are still most pointedly prohibited in very ancient books: such prohibition is, indeed, a farther proof of the existence of the practice. In the *Brahma-Purána* every *naramédha*, or *man-sacrifice*, is expressly forbidden; and, in the fifth book of the *Bhagavat*, *Sir* WILLIAM JONES has pointed out the following emphatical words.—"Whatever men in this world sacrifice human victims, and whatever women eat the flesh of male cattle, those men and women shall the animals here slain torment in the mansions of YAMA; and, like slaughtering giants, having cleaved their limbs with axes, shall quaff their blood." See, for comments on this passsage by the learned translator, *As. Res.* Vol. III. p. 260.*

Among the Greeks and Romans DIANA was invoked, under the name of LUCINA, as the goddess presiding over childbirth: so, with the Hindus, BHAVA'NI, being the Sacti of the power of repro-

* The reader should consult on this interesting subject a valuable essay by Prof. Wilson contained in the second volume of his works;—after referring to a case of human sacrifice recorded in the Rig Veda and the Ramayana, he thus concludes. "That human offerings to the dark forms of Siva and Durga were sometimes perpetuated in later times, we know from various original sources, particularly from that very effective scene in the drama of Madhava and Malati in which Aghoraghanta is represented as about to sacrifice Maláti to Chamunda when she is rescued by her lover. That the practice is enjoined on particular occasions by the Tantras and some of the Puránas, connected with this branch of the Hindu faith is no doubt true. But these are works of a much later date, within the limits mostly of the Mohammedan government, within the period of which the works were compiled, and under which, their injunctions could not safely have been carried into operation; and they never amounted perhaps to more than the expression of the feeling inspired by the character of the divinities worshipped, although they may have been occasionally attempted to be realised, by some fierce and fanatical enthusiasts. These practices, therefore, are of a very different character from those which there is reason to believe might have actually taken place, though rarely and under especial circumstances, under the authority of the Veda, and which originated in a common feeling and faith diffused throughout the most civilized nations of the world,—the nations of the East,—in the remotest periods of antiquity." Wilson's works, II. 268, 269. See also Max Müller's Ancient Sanscrit Literature 408-419. Ward's Hindoos, 5th Ed. 90-102.—*Ed.*

duction, is invoked, with an appropriate burnt-offering of certain perfumes, by women in labour.*

I have attended ceremonies and sacrifices in *Malabar*, where a cock was the victim immolated, probably to KA'LI. Women at certain periods, but whether monthly, or after delivery, or miscarriage, I do not recollect, are purified by such a procedure. Young Malabar females have visitations of the devil, as they term it, and are not to be cleansed but by public exorcism. I have been invited to this process, which in common language, was termed "beating the devil out;" but it is many years ago—when I was very young, and attended but little to mythology: what remains in my recollection is, that the ceremonies were long, tiresome, and clamorous from drums, trumpets, and shouting. The possessed girl sat quietly, perhaps several hours, with dishevelled hair, surrounded by her relations, supporting in both palms a pan (or *pátra),* said to contain blood. At length, exhausted by fatigue, or roused into hysteria by the noise and tumult, she went into a fit, when a cock's head was cut off close by her. The struggles of the evil spirit in resisting the exorcism are supposed to cause the convulsive agonies of the possessed, in the excess of which it passes into the cock, and is dismissed by his decapitation. These matters are always performed in the night, and are attended with considerable expense for priests, music, &c.

It was once my misfortune to live in Bombay, in the immediate neighbourhood of an exorciser, who planted himself near my garden-wall; and by the horrid yells and music, the necessary accompaniments of his craft, so disturbed my repose, that, failing by remonstrance and threats, I was forced to apply to the police for its restoration and security. This man must, from the number of his patients, have been of some note, or the possessed numerous; for every full moon he was occupied the whole night. I believe women are mostly, if not exclusively, possessed; but I did not, lest my appearance should seem to sanction the annoyance, attend, to observe my noisy neighbour's exorcisms.

*Sir* W. JONES has addressed hymns to DURGA and BHAVA'NI, two names of PRAKRITI, or created nature, (*As. Mis.* and Works, Vol XIII.); and the argument prefixed is replete with mythologic lore. I'SWARA, or I'SA, and ISA'NI, or I'S'I, are he says, unquestionably, the OSIRIS and ISIS of Egypt. I'SWARA, SIVA, or HARA, (for these are his names among nearly a thousand more,) united with I'SI, represent the *secondary causes*, whatever they may be, of natural phenomena; and principally those of temporary destruction and regeneration. But the Indian I'SIS, in her many characters, appears in those of PARVATI, KA'LI, DURGA, and BHAVA'NI, which

* There is connected also with this practice a Puránic story which narrates how Devi came to the assistance of Diti who after a pregnancy of a thousand years, gave birth to Hiraniáksha and Hiraniakasipu.—*Ed.*

bear a strong resemblance to the JUNO of HOMER, to HECATE, to the armed PALLAS, and to the Lucretian VENUS.

The name PARVATI took its rise from a wild poetical fiction. The mountain Himalaya, being personified, is represented as a powerful monarch, whose wife was ME'NA: their daughter is named PARVATI, or mountain-born, and DURGA, or of difficult access. (?) She is said to have been married to SIVA in a pre-existing state, when she was named SATI; but we are informed by this illustrious author, in another place, (*As. Res.* Vol. VI. p. 144.) that she bore no children till she became regenerate in the person of PARVATI. The daughter of *Himalaya* had two sons: GANE'SA, the wisest of deities, always invoked at the beginning of every literary work; and KARTIKE'YA, commander of the celestial armies.

[Sati was the daughter of Daksha. Her father invited all the divinities and their attendants to a great sacrifice, Siva only being excepted. Sati demanded an explanation and her father lifting her playfully on his knee said; 'Listen my darling while I explain the reason why thy husband has not been invited. It is because he is the bearer of a human skull, a delighter in cemeteries, accompanied by ghosts and goblins, naked or merely clothed with a tiger's or elephant's skin, covered with ashes, wearing a necklace of human skulls, ornamented with serpents, always wandering about as a mendicant, sometimes dancing and sometimes singing and neglecting all divine ordinances. Such evil practices, my darling, render thy husband the shame of the three worlds and unworthy to be admitted at a sacrifice where Brahma, Vishnu and all the immortals and divine sages are present!' Sati however was not to be cajoled: she roundly asserted her husband's supremacy 'fixed her mind in profound abstraction and by her own splendour consumed her body, while all the immortals exclaimed in astonishment, how wonderful!' Siva attended by an army of ghosts and goblins, destroyed Daksha's sacrifice, and betook himself to penance, carrying with him the remains of his departed queen. Soon she was born again of Himavat and Ména and grew up in her mountain home like the young moon, increasing to its full splendour. Confident of her beauty, she trusted to awaken the love of her former lord, but the end was not accomplished without the aid of penance, the help of Káma Déva, and the artifices of the gods. Poor Káma was burned to ashes for shooting an arrow, but Siva looked and loved again, and a very splendid wedding was the result. Various extracts bearing on this story will be found in Vans Kennedy's Ancient and Hindu Mythology, 330. The account is given in detail in the *Tiru Avatára Surukkam* of the *Arunachalla Purána.—Ed.*]

The following is the last stanza of the hymn.

"O DURGA! thou hast deign'd to shield
Man's feeble virtue with celestial might,
Gliding from yon jasper field;
And, on a lion borne, has brav'd the fight:

For when the demon Vice thy realms defied,
And arm'd with death each arched horn,
Thy golden lance, O goddess! mountain-born.
Touch'd but the pest—he roar'd, and died!"*

The last stanza refers to a transfiguration of BHAVA'NI, very commonly met with in pictures and casts. Among mine I have, besides those given in this work, upwards of a dozen different casts of it in metal, in which the goddess has from two to thirty-two arms, filled with a variety of weapons. I have also several pictures of this subject: they generally agree in the time, which is the moment when the armed monster issues from the neck of the buffalo, whence the head is just severed by the sword of the goddess; who, planting her foot on its body, is transfixing the monster with her golden lance.

In the first volume of the *Asiatic Researches* is an inscription, found in a cave near Gaya, in Bengal, of which a translation is given by Mr. WILKINS: the first lines are thus rendered—"When the foot of the goddess was, with its tinkling ornaments, planted upon the head of MAHI'SHASURA, all the blossoms of the new-blown flower of the fountain were dispersed with disgrace by its superior beauty. May that foot, radiant with a fringe of refulgent beams issuing from its pure bright nails, endue you with a steady and an unexampled devotion, offered up with fruits, and shew you the way to dignity and wealth."

In Mr. WILKINS'S introductory letter is the following passage, describing the combat between the monster and DURGA, as well as the birth or origin of that form of the goddess.

"The first lines of the first verse allude to the story of BHAVA'NI'S killing the evil spirit MAHI'SHASURA,—who, in the disguise of a buffalo, as the name imports, had fought with INDRA and his celestial bands for a hundred years, defeated him, and usurped his throne: the story is to be found at length in a little book called *Chandi*. The vanquished spirits, being banished the heavens, and doomed to wander the earth, after a while assemble, and resolve to lay their grievances before VISHNU and SIVA. Conducted by BRAHMA, they repaired into the presence of those deities, who heard their complaint with compassion; and their anger was so violent against MAHI'SHASURA, that a kind of flame issued from their mouths, and from the mouths of the rest of the principal gods: of which was formed a goddess, of inexpressible beauty, with ten arms, and each hand holding a different weapon. This was a transfiguration of BHAVA'NI, the consort of SIVA: under which she is generally called DURGA. She is sent against the usurper: she mounts her lion, the gift of the mountain Himalaya, (snowy,) and attacks the

* The interpretation of this fable is quite original on the part of Sir W. Jones: no native authority, which I have consulted, has any such reference.—*Ed.*

monster, who shifts his form repeatedly; till at length the goddess plants her foot upon his head, and cuts it off with a single stroke of her sword. Immediately the upper part of a human body issues through the neck of the headless buffalo, and aims a stroke, which being warded off by the lion with his right paw, DURGA puts an end to the combat by piercing him through the heart with a spear."*

PARVATI, we find, means mountain-born; DURGA, of difficult access. The former word, in the Mahratta countries pronounced Parvat, is used as a name for hills: one near Poona, commonly called Parbati, on which is a temple of the goddess, is spoken of in another part of this work. In the other name of DURGA we recognise the names of hill-forts, in Mysore, and other countries of the Dekkan: such as Chitteldroog, Rai Droog, Doori Droog, &c. In the Tamil dialects this termination is, as is usual with them, changed into *Durgam*. The following texts from MANU are conclusive on this point.

Ch. VII. v. 71.—"With all possible care let a king secure a fortress of mountains; for it has many transcendent properties." "73. As enemies hurt them not in the shelter of their several abodes, thus foes hurt not a king who has taken refuge in his *durga;* or (says the gloss of CULLUCA) '*place of difficult accses.*'"†

"The attributes of DURGA, or *difficult of access*, are conspicuous in the festival called by her name, *Durgotsava;* and in this character she resembles MINERVA—not the peaceful inventress of the fine and useful arts, but PALLAS, armed with a helmet and spear: both represent heroic virtue, or valour united with wisdom.

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* There are many versions of this story which differ from each other in minor details. The conclusion of the conflict is thus described in the *Vámana Purána.* "But in vain did Durga employ her various weapons, as the art of Mahisha rendered them innocuous; even when she had bound with the noose given to her by Varuna his horns, his muzzles and hoof, he escaped from the bonds, and when she hurled a thunderbolt at him he shrank into such a diminutive shape that it passed him harmless. At length Durga dismounted from her lion and sprang upon the back of Mahisha and with her tender feet so smote his head, that he fell senseless on the ground, when she immediately cut off his head with her sword, while all the host of the Asuras exclaimed ah! ah!" Vans Kennedy, Ancient and Hindu Mythology, p. 336—The whole story is recounted at great length in the *Báyamj etta Surukkam* of the *Arunáchella Purána.—Ed.*

† The etymology of the name Durga is very doubtful. One explanation has already been given; the one referred to above is partially explained by Prof. Weber, as quoted in Muir's Sanscrit Texts, IV. 363. After quoting several authorities which more or less identify Durga with fire, he says; "Verse second could certainly be understood as if the worshipper turned to the personified *Durgati* (Evil) herself and sought her protection, so that thus Durga would have arisen out of Nirriti. But it appears to me better to understand the passage of the violent flame of the fire, which like the fire itself, delivers, atones, and frees from all *durga* and *durita* (difficulties and evils) is a durgá, a protecting fortress against them: so that this name would belong to the same class as Ambiká, Siva and Umá." According to this explanation the signification of Durga would be, a Fortress or Defence.—*Ed.*

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Both slew demons and giants with their own hands; and both protected the wise and virtuous, who paid them due adoration."—JONES. *As. Res.* Vol. I. p. 252. "As the mountain-born goddess, or PARVATI, she has many properties of the *Olympian* JUNO: her majestic deportment, high spirit, and general attributes, are the same; and we find her on mount *Kailása*, and at the banquets of the deities, uniformly the companion of her husband."—JONES. *As. Res.* Vol. I. p. 251.—See PLATES VII. XI.

As AMBA, or UMA she is the consort of BHA'VA, the author of existence: ARANYADEVI, or goddess of the forest.—*ib.* p. 388. PRABHA, meaning light: ASWINI, a mare, the first of the lunar mansions; assuming this name and shape, the Sun approached her in the form of a horse, and, on their nostrils touching, she instantly conceived the twins: who are called ASWINI-KUMA'RI, the two sons of ASWINI.—*ib.* p. 391. SATWA-DE'VI refers to her as the author, or the consort of the author, of existence: PRACRITI, that from whence all things were made—Nature personified: SARVA-MANGALA, presiding over the welfare of all nature. This catalogue might be greatly extended; but the reader will probably deem it long enough.*

In the character of BHAVA'NI *Sir* WILLIAM JONES (*As. Res.* Vol. I. p. 554) supposes the wife of MAHA'DE'VA to be, as well the JUNO *Cinxia*, or LUCINA of the *Romans*, (called also by them DIANA *Solvizona*, and by the *Greeks*, ILLITHYIA) as VENUS herself: not the Italian queen of laughter and jollity, who, with her nymphs and graces, was the beautiful child of poetical imagination, and answers to the Indian REMBHA, with her train of *Apsarasas* or damsels of Paradise; but VENUS *Urania*, so luxuriously painted by LUCRETIUS, and so properly invoked by him at the opening of a poem on Nature.—"VENUS presiding over generation, and on that account exhibited sometimes of both sexes (an union very common in the Indian sculptures), as in her bearded statue at Rome; and, perhaps, in the images called *Herma-thena*, and in those figures of her which had a conical form: 'for the reason of which figure we are left' (says TACITUS) in the dark.' The reason," continues our author, "appears too clearly in the temples and paintings of Hindustan, where it never seems to have entered the heads of the legislators, or people, that any thing natural could be offensively

* Amba or Ambika signifies 'Mother'—Umá is said to be derived from a root signifying to protect. There is a tradition however which gives a much more ordinary meaning to the term. "The King of the mountains begot three daughters upon Mená—viz. Aparná, Ekaparná and Ekapátalá. These three performing very great austerities, such as could not be accomplished by gods or Danavas, distressed (with alarm) both the stationary and moving worlds. Ekaparná ('One leaf') fed upon one leaf. Ekapátalá took only one pátalá (Bignonia) for her food. One (Aparná) took no sustenance, but her mother, distressed through maternal affection, forbade her, dissuading her with the words *u má* ('o don't'). The beautiful goddess, performing arduous austerity having been thus addressed by her mother on that occasion, became known in the three worlds as Umá." Muir's Sanscrit Texts. 363, et seq.—*Ed.*

obscene; a singularity which pervades all their writings and conversation, but is no proof of depravity in their morals."

The author, continuing the subject, identifies the Stygian, or the Tauric DIANA, otherwise named HECATE, and often confounded with PROSERPINE, with KA'LI, or the wife of SIVA, in his character of the *Stygian* JOVE. Human victims, as well as the sacrifice of horses and bulls, enjoined by the *Vedas*, being in the present age absolutely prohibited, kids are now offered to this black goddess; and, to palliate the cruelty of the slaughter, which gave such offence to BUDHA, the Brahmans inculcate a belief that the poor victims rise in the heaven of INDRA, and become the musicians of his band.—*Ib.*

The feasts, fasts, and ceremonies, of various sorts, observed in honour of this deity, under her different names and characters, are very numerous.

The bright half of the month Aswina the first of the Hindu lunar year, seems peculiarly devoted to DURGA. The first nine nights, called *Navarátri*, are, with appropriate names, allotted to her decoration: the fifth is for the preparation of her dress: on the sixth she is awakened: on the seventh she is invited to a bower formed of the leaves of nine plants, of which the Vilva is the chief. The seventh, eighth, and ninth, are the great days: on the last of which the victims immolated to her honour must be slain, as particularly directed in the *Kalika Purana*.—"The sacrificed beasts must be killed by one blow, with a broad sword or sharp axe." The next day the goddess is reverently dismissed, and her image is cast into the river, which finishes the festival called *Durgotsava* and *Dasera*. On the fifteenth day, that of the full moon, her devotees pass the night in sports and merriment, and games of various sorts: it is unlucky to sleep; for on this night the fiend NIGUMBHA led his army against DURGA, and LAKSHMI descended, promising wealth to those who were awake. On this night CUVERA and INDRA are also worshipped.

The festival of *Durgotsava*, and that of *Huli*, Sir W. JONES decided to relate to the autumnal and vernal equinoxes; and the sleep and rise of VISHNU to the solstices, (*As. Res.* Vol. III. Art. XII. p. 258.); but Mr. COLEBROKE (*ib.* Vol. VIII. p. 87.) thinks, that the *Huli* had not in its origin any connexion with the vernal equinox, or with the close of the year, but with the close of winter, and the beginning of Vasanta, or the Indian spring.

The Huli, among the Hindus, reminds one strongly of the Saturnalia with the Romans: people of low condition take liberties with their superiors in a manner not admissible on other occasions. The chief fun in public is throwing coloured powders on the clothes of persons passing in the streets, and squirting about tinted waters. Dignified personages avoid, as much as they can, appearing abroad

while these jocularities are passing, unless with the view of gaining popularity they condescend to partake in them: in general they confine themselves to their houses, and sport with their women. I have several pictures, belonging to series illustrating the domestic occupations of the Indians, in which the diversions of the Huli appear like those more publicly exhibited: scattering yellow and red powers, and squirting coloured water. Sending simpletons on idle errands contributes also to the delights of the Huli: this is performed exactly similar to our ceremony of making April-fools on the first of that month, and is common to all ranks of Hindus; and Mahomedans, indeed, join in this, as well as in other items of Huli fun and humour. Another opportunity of merriment, similar to our May-day gambols, is afforded to the Hindus in a festival in honour of BHAV'ANI, that always falls on, or near, that day. The Huli seems a festival in honour more especially of KRISHNA.*

It has been noticed that one of BHAVA'NI'S numerous forms is that of ANNA-PU'RNA DE'VI, meaning the goddess who fills with food. She is a very common household deity, most families in the Mahratta country, and other parts of the western side of India, including her among their Dii Penates: in shortness her name is generally pronounced ANAPU'RNA.

It cannot be doubted that the ANNA PERENNA of the *Romans* was the same deity: several authorities are adduced in proof, by Mr. PATERSON and Mr. COLEBROKE, in the eighth volume of the *As. Res.* p. p. 69, 85. The crescent on her forehead is mentioned as a characteristic mark of ANNA PU'RNA, as well as of DIANA; but I never saw her so distinguished. She is, Mr. PATERSON says, represented sitting on a throne, giving food with a golden ladle to an infant SIVA, who stretches out his little hand to receive it; strikingly resembling AMALTHEA nursing the infant JUPITER: none of my images are so employed.

Mr. COLEBROKE informs us, that this beneficent form of BHAVA'NI is described, and her worship inculcated, in the Tantras, but not, he thinks, in the Purănas, except in the Siva Purăna; nor are the legends concerning her numerous. She has a temple at Benares, situated near that of VISWESWARA. He thinks the Roman deity ANNONA may bear affinity to ANNA PU'RNA; the Sanskrit word *ănna, food,* being a more likely origin of her name, than its supposed root, *annus,* a *year.*—See *As. Res.* Vol. VIII. p. 85. SPENCE'S *Polymetis,* Dial. 10. BELL'S *Pantheon,* Vol. I. p. 67.

PLATE XVI. is taken from a cast. It is eighteen inches high, including the pedestal, which is about a foot in diameter, six inches deep, and hollow, as if intended to be fixed on something; and I was told that such images are occasionlly fastened on the top of the

* The festival of *Huli* will be more particularly referred to under the head of Káma Déva.—*Ed.*

*Rat'ha* or carriage, dragged about the streets on certain festivals. KA'LI is said to assume this form to frighten sinners into repentance and virtue: her attitude seems a chasing one, put on to cause immediate terror; her limbs bend; her hands are open, fingers lengthened into points, stretched out; a serpent forms her girdle; she is naked, except a scanty cloth, round her middle; her belly is empty, thin, and shrivelled; her breasts pendent, with long disgusting nipples; a serpent convolves round her neck, and, twining on her bosom, projects its head to support her protruded long rough tongue; her chin is peaked; immense teeth and tusks are fixed in her lipless gums; her nostrils and goggle eyes are distended and bloated; snakes form appropriate rings for her nasty ears, being knotted in the pendent lobes, with their heads raised and their hoods expanded; her hair is stiffened out, forming a frightful glory round her head, diverging to meet a wider glory that rises from a flower on each side, forming a support to the figure. The cast, however disgusting to the eye, is far from being devoid of merit: our engraving is taken from an exact portrait, and exhibits considerable expression.

[In Prof. Wilson's Translation of the drama of Malati and Madhava, there is an invocation addressed to Káli, which serves to illustrate the worship of the figure described in the text. The scene is laid in a temple of Káli situated in a burning ground, within which a priest and priestess prepare a living victim, the beautiful Malati, the "gem of womankind." Bound and garlanded she awaits the stroke of the sacrificial axe. The priest rises up for the final invocation and dances round the deity.

Hail! hail! Chámundá, mighty goddess hail!
I glorify thy sport, when in the dance,
That fills the court of Siva with delight
Thy foot descending, spurns the earthly globe.
Beneath the weight, the broad backed tortoise reels,
The egg of Brahma trembles at the shock;
And in a yawning chasm that gapes like hell
The sevenfold main tumultuously rushes.

The elephant hide that robes thee, to thy steps
Swings to and fro;—the whirling talons rend
The crescent on thy brow:—from the torn orb
The trickling nectar falls, and every skull
That gems thy necklace laughs with horrid life.
Attendant spirits tremble and applaud;
The mountains fall before thy powerful arms,
Around whose length the sable serpents twine
Their swelling forms, and knit terrific bands
Whilst from the hood expanded, frequent flash
Envenomed flames.

As rolls thy awful head,
The low'ring eye that glows amidst thy brow

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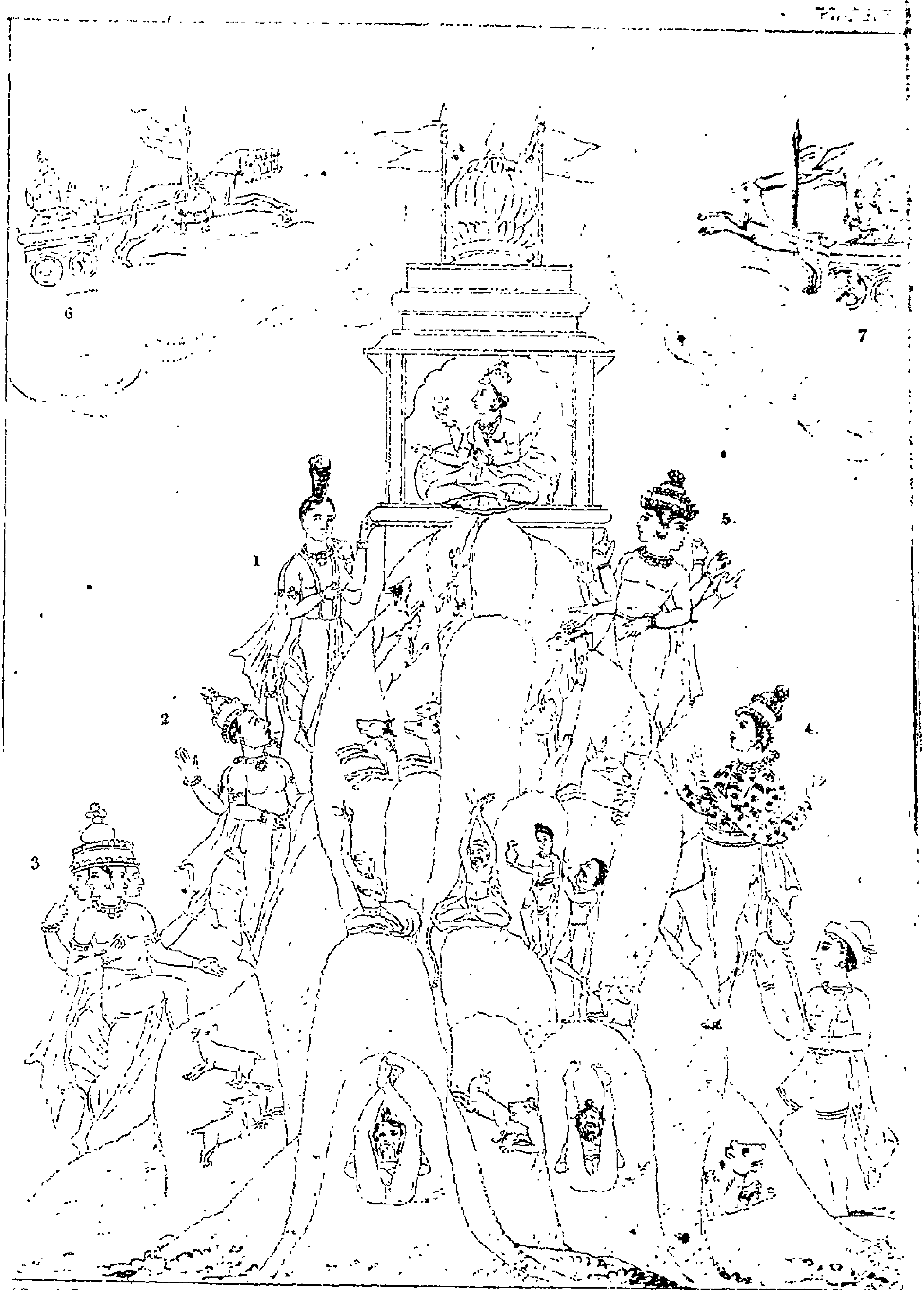


Madras, 1864 — A. Barren Lithog.

**DEVI OR PARVATI,**

PROPITIATED BY (1) **SIVA**, (2.) **VISHNU**, (3.) **BRAHMA**, (4.) **INDRA**,
(5.) **AGNI**, (6.) **SURYA**, (7.) **CHANDRA**,
AND DEVOTEES IN SEVERAL POSTURES OF PENANCE AND AUSTERITY.

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PLATE XV.

A fiery circle designates, that wraps
The spheres within its terrible circumference :
Whilst by the banner on the dreadful staff,
High waved, the stars are scattered from their orbits.
The three eyed god exults in the embrace
Of his fair spouse, as Gauri sinks appalled
By the distracting cries of countless fiends,
Who shout thy praise. Oh may such dance afford,
Whate'er we need,—whate'er may yield us happiness."

Malati however was rescued, and the terrible goddess disappointed.—*Ed.*]

PLATE XVII. is taken from a sketch in ink, made by an artist in my employ, superintended by my *Pandit.* The drawing of the sketch, from which the plate is engraved, differs in no essential point from its original; only, indeed, in the omission of some trees and animals, and in making the figures more correct and graceful: in nowise, however, altering their postures or character.

We here see DEVI seated in her temple, on the summit of a hill, and the three great powers, her consort the first, ascending it, to approach and adore her: these persons are each four-handed. SIVÁ is marked by his hair, with GANGA enfolded, as has been sufficiently described. Behind the goddess are three other persons ascending in like manner: the first of these is AGNI, the regent of fire, distinguished by two faces, three legs, and seven arms; the meaning of which I shall endeavour to unfold when we discuss the character and attributes of that deity. Next to him is INDRA, king of the firmament, known by his eye-bespangled skin: being so important a personage he must necessarily be introduced more particularly in his place. The person beneath him I do not know. Above are seen SURYA and CHANDRA, in their chariots: the former driven by ARUNA, or the dawn personified, (AURORA,) drawn by his seven-headed horse, indicative of the prismatic divisibility of a ray of light. The crescent and antelope distinguish CHANDRA, or the Moon.

We must not quit this plate without some notice of the ascetics seen about the hill, propitiating, by their austerities, the favour of DEVI: one has his left arm held up, with the fingers clenched till the nails have grown through the back of his hand. Near him sits another penitent, also on the skin of a tiger, with both hands similarly uplifted over his head; a disciple near him is about to give him drink. A very celebrated Saniyasi of this description, named PURANA-PURI, lately died at Benares; who had made a vow to continue in that position four and twenty years, but died before their expiration. Of this person, and his extraordinary travels, a very interesting account is given, by the *Hon.* Mr. DUNCAN, in the fifth volume of the *As. Res*, art. 2. where is also a print of him. I have met, and several times conversed with, this interesting man: his arms had fallen, quite shrivelled, on his elbows: the upper arms

being perpendicular, the fore-arms horizontal; his clenched fingers falling on the opposite elbow; thus, his fore and upper arms being nearly at right angles, forming three sides of a square over his head. When I saw him he had, I think, been twelve years in this position, and his arms were of course immovably fixed; but he told me that, at the expiration of his vow, he expected to restore their functions by friction, accompanied by the superior potencies of ceremonies and sacrifices.

He was attended by several disciples and servants, and travelled very respectably in a palky, with suitable attendants; and was, of course, treated every where with great attention, all pious persons feeling happy to contribute to his conveniences. His nails were very long, and crooked, or spirally curved; his hair and beard were also very long, and were plaited and bound up together on his head: he wore no clothing but a slight cloth round his middle; nor did his disciples, who were mostly very stout handsome young men.

On the left of this ascetic is another worthy, standing on one leg, with uplifted hands, and his eyes fixed on the sun: a very powerful method of obtaining favour or forgiveness. Below are two others, with their legs raised over their heads. I once saw a man who had been in this attitude many years: his shrivelled legs had fallen on his neck; his posteriors, if now properly so called were in front, under his chin; and he sat on his curved spine. These, and other self-inflicted austerities, are called Tabasa; of which some books describe eleven varieties; others, eighteen.

PLATE XVIII. is taken from a tinted picture of DE'VI, eight-handed, seated in her temple on a lotos, with MAHA'DE'VA dancing before her: VISHNU, BRAHMA, GANE'SA, and INDRA, are in respectful attendance. BRAHMA is playing on a long-drum, and GANE'SA on the *viná*. MAHA'DE'VA is white, VISHNU blue, and the rest of copper colour. Although no alteration whatever has been allowed in attributes, character, or attitude, still the plate exhibits much more ease and elegance than its original.

DURGA slaying the demon MAHI'SHASURA as described in an earlier page of this article, occupies PLATE XIX. It is from a coloured picture, representing DE'VI, eight-handed, spearing the crimson monster, who is in the act of springing offensively from the neck of the buffalo, just decapitated by the pursuing and avenging goddess.

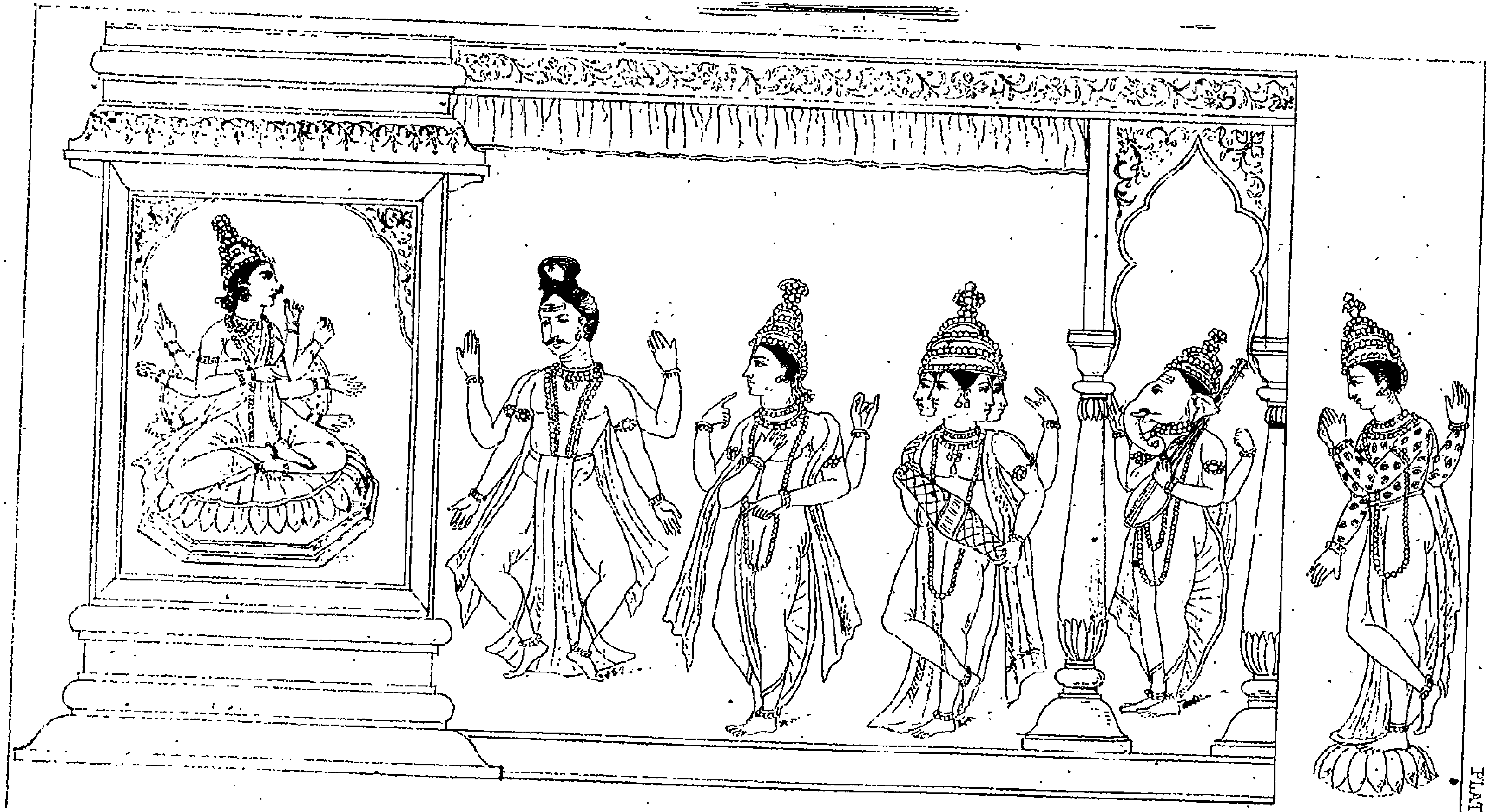

PLATE XVIII.

A Barren, Lithogr.

DĒVĪ, OR BHAVĀNĪ HONORED BY MAHĀDEVA, VISHNU, BRAHMĀ, GANĒSA AND INDRA.

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PLATE

## OF GANE'SA, KARTIKEYA, VI'RA BHADRA, AND BHAIRAVA, THE OFFSPRING OF MAHA'DE'VA AND PARVATI.

GANE'SA is the Hindu god of prudence and policy: he is the reputed eldest son of SIVA and PARVATI, and is represented with an elephant's head, an emblem of sagacity; and is frequently attended by a rat, sometimes riding on one, the conduct of that animal being esteemed by the Hindus as peculiarly marked by wisdom and foresight: he has generally four hands, but sometimes six, or eight, or only two. He is invoked by a Hindu, I believe of any sect, in the outset of any business: if he build a house, an image of GANE'SA is previously propitiated, and set up on or near the spot: if he write a book, GANE'SA is saluted at its commencement, as he is also at the top of a letter: beginning a journey, GANE'SA is implored to protect him, and, for the accommodation of travellers, his image is occasionally seen on the road's-side, especially where two roads cross; but sometimes it is little else than a stone, rudely chiselled into something like an elephant's head, with oil and red ochre daubed over it, decorated, perhaps, with a chaplet of flowers by some pious neighbour or traveller. It is common to see a figure of the god of prudence in or over bankers' and other shops; and, upon the whole, there is perhaps no deity in the Hindu Pantheon so often seen and addressed.

In the *Voyage to India*, by PAOLINO *de San* BARTOLOMEO, the author says, that " statues which supply the place of mile-stones, and serve to guide strangers, are found every where erected along the high roads. As the *Greeks* and *Romans* employed for this purpose the god TERMINUS, the *Hindus* use their deity GANE'SA, who by the common people, not well acquainted with the *Samscred* language, is called POLEYAR."—P. 70.

The learned Carmelite proceeds to describe the elephant-headed GANE'SA; as holding in one of his hands a key in the form of a hook, like those used in the earlier ages when doors had no iron-work; as having always under him a mouse, an animal held in the utmost abhorrence by the elephant, and according to the Indians, representing the wicked demon, the enemy of wisdom, or, in other words, the devil. Indian women, he says, who are married, wear an image

of GANE'SA, which they call *Táli*, suspended from the neck by a string, serving as a love pledge, and as a token of their chastity and conjugal fidelity.

I will in this place take the liberty of offering some remarks, general and particular, that were suggested by the above account of GANE'SA. Europeans, visiting India, are apt, when they communicate their observations, to say, that the "Indians do so and so;" implying, that the immense population of India have similar and uniform habits: whereas, no inference can be more erroneous. Travelling through India—say from Ceylon, centrally, up the Carnatic, the Dekkan, and Bengal, to Kashmir, an extent of about thirty degrees of latitude, an observer would notice as great a variety of habits, languages, religious observances, &c. as in travelling through a like space through Europe—say between Russia and the Mediterranean.

It is said, in the preceding extract, that "statues which supply the place of mile-stones, and serve to guide travellers, are erected *every where* along the high road." The author, whose abode, however, seems to have been confined to the southern parts of the peninsula, and chiefly to the provinces of Malabar and Canara, has doubtless seen statues placed as direction-posts, and at regular distances, on the roads; but they are not every where so placed. For I have lived more than twenty years in that part of India, which we call the peninsula, and for months, nay years, in Malabar and Canara, and have travelled some hundreds, I may say thousands, of miles in those provinces, and never, to the best of my recollection, saw one instance of a statue, or any thing else, placed by natives either as a direction-post, or to mark the termination of distance.

What PAOLINO calls a key, in the form of a hook, I understand to be intended for the instrument with which elephants are guided, called *Ankasa*, which sometimes is scarcely distinguishable from a sort of fan occasionally seen in the hands of GANE'SA. But the good friar may be right; for this deity is found to be JANUS, in whose hands the Romans placed a key.

GANE'SA has not always a mouse under him, as the learned Carmelite states: sometimes he has a mouse, or a rat, as I have been taught to call it, under or near him, but is oftener seen without. Besides those given in this work, I have fourteen images in metal, and many pictures of him alone, and in groups; and his rat or mouse appears in a very small proportion of them. I never before heard that the mouse was "held by the elephant in the utmost abhorrence;" and if it is, the mouse is not appropriately selected as its companion: nor did I know that it was in this case meant to "represent the wicked demon, the enemy of wisdom, or, in other words, the devil." I do not either recollect ever to have seen, as the good brother has, "married females wear an image of GANE'SA, suspended from their necks

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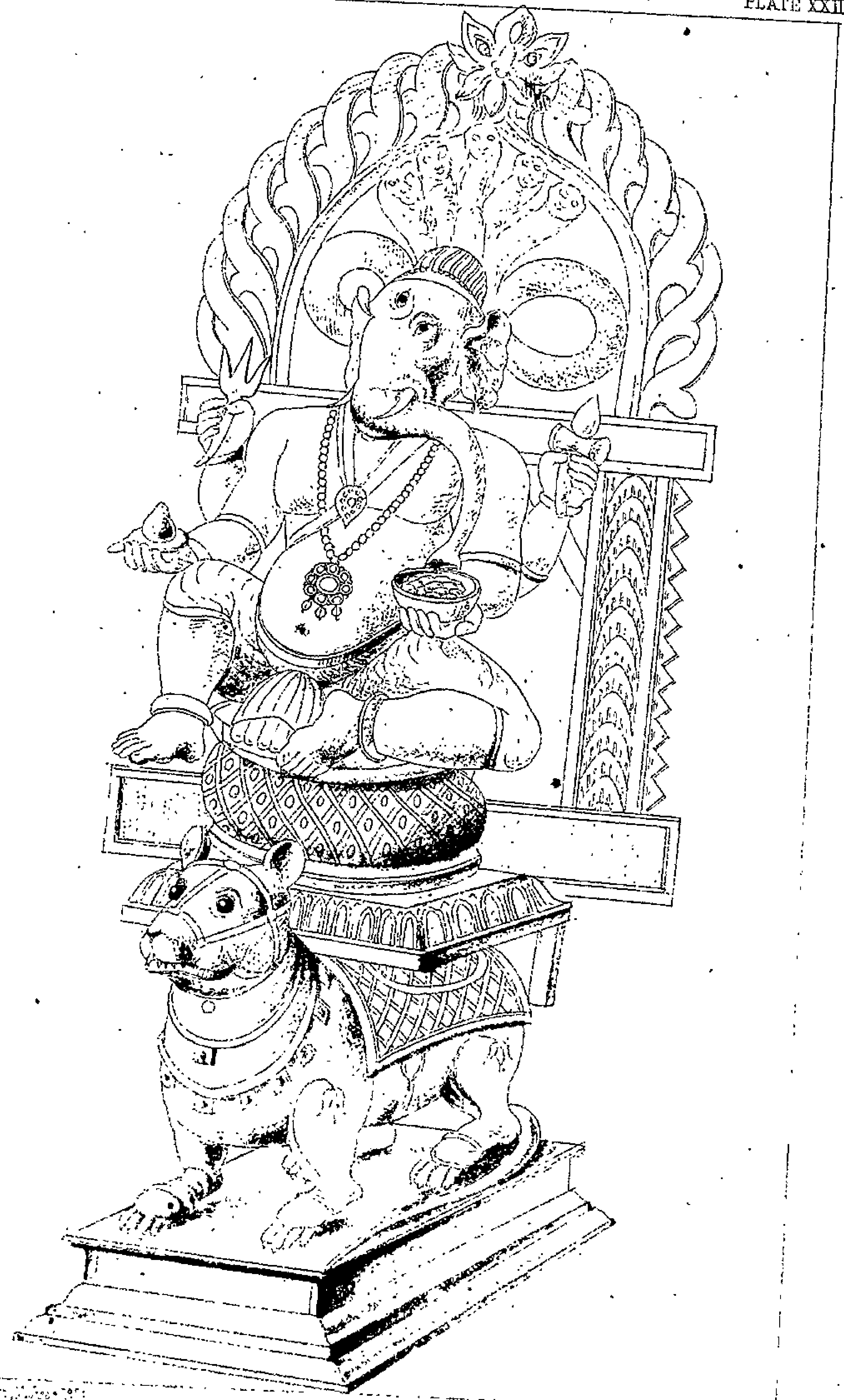
PLATE XXII.



GANESA
SON OF SIVA AND PARVATI.
THE GOD OF PRUDENCE AND POLICY.

by a string:" nor should I, if I had, have at once seen, admitting it was originally hung there as a "love pledge," how it particularly "serves as a token of chastity and conjugal fidelity."

SONNERAT calls GANE'SA, POLLEAR: by which name, it would appear, he is known in the Carnatic. He says, "that images of the gods may be made of stone, copper, or gold, but never of silver, or other metals: that of POLLEAR must be always of stone." There may perhaps, but I never heard so, be some restrictive rules in the Carnatic for the composition of images; in other parts there are none. I have gilt images of silver, with gold rings; some with rubies in the eyes and other parts. I have images, made in the Carnatic, of different compositions, of copper and brass; nor do I think there is generally any objection to making GANE'SA of different metals. My Pandit, in Bombay, had him and KRISHNA, and ANNA PU'RNA, and others, in silver; they were, I believe, made in Bombay. Idols are also made of crystal and gems, of which I have seen several: BUDHAS are more common in crystal, I think, than any other deity.

Although GANE'SA be almost always considered, and called, the son of MAHA'DE'VA and PARVATI, there is yet a legend in the Sivapuráṇa of his origin, that would exclude his reputed father from any share in the honour of his existence: I will give the legend as briefly as I can, as it contains other points of mythological fable. GANE'SA is sometimes represented with but one tusk: to account for which, it is related in the *Púrana*, that he was formed of fair proportions by PARVATI, from the excrementitious particles and impurities of her own body, at which MAHA'DE'VA was jealous and displeased. GANE'SA was his mother's champion, vindicating her honour and rights on all occasions, even against the infringement of VISHNU and his mother's lord. On one occasion VISHNU and GANE'SA fought, and the latter would have been victor but for the interposition of SIVA, who cut off GANE'SA'S head. PARVATI was greatly displeased and distressed at this event, and proceeded in revenge to austerities that threatened to derange the destinies of the universe, from which nothing could divert her but the restoration of her son; which, on the earnest application of the congregated deities, SIVA consented to. But the severed head could not be found; and it was determined to fix on his trunk the head of the first animal that should make its appearance, which happened to be an elephant with but one tooth. SIVA adopted GANE'SA; and all the deities, to appease and console PARVATI, consented that he should on all occasions be first invoked*.

Another legend states, that, in a desperate combat, GANE'SA, having exhausted all means of offence, plucked out one of his tusks, and hurled it at his adversary.

* These traditions are very variously rendered in the Puránas. For illustrative extracts see Vans Kennedy's Ancient and Hindu Mythology 352.—*Ed.*

In a picture of mine, GANE'SA is represented with two wives (I recollect, however, my *Pandit* telling me they were not actually his wives; but I do not retain sufficient of the story to impeach the morality of the deity of policy on that point), whose names were SIDDHI (wisdom) and BUDDHI, (understanding) daughters of VISHWARU'PA: who were sought also by GANE'SA'S brother, KARTIKE'YA; and it was agreed, that whichever of them could first traverse the earth should win and have the damsels. GANE'SA, in a disputation, proved, by his logical talents and aptness at quotation of divine texts, that he had so done, and obtained the prize long before his brother's return from his weary pilgrimage; to the great disquiet of both families, when the sophistry of GANE'SA was exposed.

As well as the character of wisdom being ascribed by the Romans to JANUS, they considered him as "the god who presided over the beginning of all undertakings: the first libations of wine and wheat were offered to him, and the preface to all prayers was addressed to him."—(BELL'S *Pantheon.*) These and many other coincidences seem to establish the identity of JANUS and GANE'SA as initial deities; nor would a keen etymologist want matter on which to ground a conjecture of similarity in names. The final letter of the Hindu name is seldom used in conversation: their deity is generally called GANES, or GUNNIS, or GONEISH. The hard G might easily have been changed in passing through Egypt to Rome, and the soft *G*, or *J*, substituted, which would give nearly the same sound to the name in Italy as in India: this may be deemed the more likely, as this deity was not received into the Roman Pantheon through the Greeks, who did not know of JANUS. GANE'SA is not, I believe, ever seen like JANUS *bifrons*; nor is his temple subject to the ceremony of opening and shutting in times of war and peace, as JANUS'S was at Rome, where, indeed, the ceremony appears to have had an origin more accidental than characteristic.*

Under the head of *Sects* is an account of the divisions of Hindus who exclusively worship a single divinity, uniting in his person all the attributes of BRAHM himself: one of these divinities is

* The *general* resemblance between Janus and Ganésa is very striking and will be seen by comparing the contents of the text with the following description of Janus, extracted from Dr. Smith's Classical Dictionary. "Janus was worshipped both by the Etruscans and Romans and occupied an important place in the Roman religion. He presided over the beginning of every thing and was therefore always invoked first in every undertaking, even before Jupiter. He was the porter of heaven and therefore bore the surnames *Patulcus* or *Patulicus* "the opener" and *Clusius* or *Clusivius* the "shutter." On earth also he was the guardian deity of gates and hence is commonly represented with two heads because every door looks two ways. The sacrifices offered to Janus consisted of cakes, barley, incense and wine." We need only remind the reader that Ganésa is Lord of Sivá's hosts, that he is the remover of difficulties, to be first invoked, that he is the guardian of entrances, gates and ways, that once a year he is publicly honoured, and receives offerings of cakes, flowers and sweetmeats.—*Ed.*

GANE'SA, and the sectaries who thus worship him are called Ganapatyas. GANPATI, in conversation, more correctly spelled GANAPATI is the name commonly given to this deity about Poona, Bombay, &c. places on the western side of India.*

A singular instance of superstition, in this sect of Ganapatyas, has been described in the "Account of an hereditary living deity at Chichur, near Poona," to whom adoration is paid by the Brahmans, and others, in that neighbourhood, published in the seventh volume of the *As. Res.* The story is there given at length by me: it is briefly this—GANE'SA, gratified at the persevering piety and devotion of a Gossain, named MURABA, rewarded him by incarnating himself in his person, and covenanting that the divinity should descend in his children to the seventh generation; empowering the incumbent to work miracles, and in a limited degree to look into futurity: with this divine patrimony is inherited the guardianship of a sacred stone, a type of the deity. At the period of my visit to this holy person, five generations had passed away; the sixth inheritor, GABAJI-DE'VA, has since died; and it is agreed by the Brahmans, that the Avatára will end with the life of the present inspired portion of carnality, unless perpetuated or renewed by a farther miraculous expression of the divine will. Great respect, indeed adoration, is paid by the Peshwa, and of course all other Brahmans about Poona, to this sanctified inheritor of the gifts of prophecy and miracle, as related at length in the article above referred to.

His Highness SRI MANT, the Peshwa, I should hence suppose to be of the sect of Ganapatyas. He has a very magnificent room in his palace at Poona, called the Ganésa room, in which, on particular festivals in honour of GANE'SA, he receives numerous visitors: I have seen more than a hundred dancing girls in it at one time. At one end, in a recess, is a fine gilt figure, I believe in marble, of this deity, and many other mythological decorations around it: the other end of the room, bounded by a narrow strip of water in which fountains play, is open to a garden of fragrant flowers, which, combined with the murmuring of the fountains, has a very pleasing effect. This room is well designed in Mr. DANIEL'S fine picture of the *Poona Durbar*, unrivalled perhaps in oriental grouping, character, and costume; but it has more mythological ornaments than are actually in the room. This picture was painted for Sir CHARLES

* Ganapatyas. These are worshippers of Ganésa or Ganapati and can scarcely be considered as a distinct sect; all the Hindus, in fact, worship this deity as the obviator of difficulties and impediments and never commence any work or set off on a journey without invoking his protection. Some, however, pay him more particular devotion than the rest, and these are the only persons to whom the classification may be considered applicable. Ganésa, however, it is believed is never exclusively venerated, and the worship when it is paid, is addressed to some one of his forms particularly those of Vakiatundu and Dhúndhiraj—*Wilson's Works*, I. 266 —*Ed.*

MALET, from sketches by the late Mr. WALES; and the artist has chosen the time when Sir CHARLES, then our ambassador at the Court of Poona, attended by his suite, delivered to his *Highness* the *Peshwa*, in full *Durbar*, the treaty of alliance, ratified by his Majesty, between Great Britain and his Highness; made, preparatory to the war between the triple allied powers and TIPPOO, in 1790.

Images and pictures of GANE'SA are very common; two have been selected to illustrate this work, plates XX. XXII.

Plate XX. represents GANE'SA and SARASWATI, as has been before mentioned. It is from a tinted picture: GANE'SA, profusely decorated with chaplets of flowers, &c. has a yellow robe over his loins, and sits on a red lotos expanded on a stool or throne: a mark of the Saivas is traced on his forehead, and a flower-crowned *nága* projects its head above him.

[I venture to add a few remarks to the author's brief description of the most popular deity of the Hindu Pantheon. Numerous details are furnished in Tamil works, especially in the Skanda, Arunáchella, and Ganabathi Puránas. But as a correct summary is given in the *Saiva Samya Vinávidei* I have chiefly used that work as my authority. The story contained in the text concerning the birth of Ganesa is in very general circulation, yet the Saivites themselves give the preference to a different account of that circumstance. Once upon a time there lived a giant named Gayanugásura or the elephant-faced, who by severe penance obtained as a boon from Siva that the gods should do his bidding, that he should be invulnerable to every weapon, and that he should not meet death by gods, or men or animals. Right cruelly he used his power and the gods in sorrow betook themselves to Siva. Siva walking pensively with Parvati in the shady groves on the slopes of the Himalayas came to a decorated hall—amidst its wall-pictures the symbolic letters of himself and his Sakti were pourtrayed. They assumed the forms of a male and female elephant, from which was born instantly the elephant-faced deity,—being neither god, nor man, nor beast;—yet all in one. He instantly assumed the sovereignty of the celestial bands and went forth to combat the monster Asura. Keeping in mind the letter of Siva's promise, he used no ordinary weapon of war but snapt off his right tusk and hurled it at his foe. The Asura in terror changed his form and became a large rat (a bandycoote) but was foiled again, for Ganabathi leaped upon him and impressed him as his vehicle. According to my authority, Ganésa should have his several hands furnished with an elephant-goad, the fragment of a tusk, a cord and a conically shaped rice cake.

The form of reverence which, according to the letter of the ritual, should be paid to Ganésa is of a character somewhat painful and forms a very popular mode of punishment with Tamil schoolmasters.

The worshipper is to strike himself sharply on the head with his knuckles and then perform *toppanam*. That is, he is to cross his arms over his breast, lay hold of his right ear with his left hand and of his left ear with his right hand and then crouch down. The reader will best realise this obeisance by attempting it. All the gods, we are told, so reverence Ganésa in memory of his great victory. By boyish tricks, he extorted it from the sage Agastya and the ten-headed giant Rávana.

I have frequently met with allusions to this deity's celibacy. Buddhi and Siddhi may be his mistresses but are not his wives. In the popular mythology, wife he has none. When his mother hinted marriage to him he gallantly avowed his determination not to wed a wife less beautiful than Parvati, so, we are told, he sits at the corners of streets, at the thresholds of temples, "in the chief places of concourse," looking for a bride.

Works of philosophical research as well as street-ballads and rice-bills, are commenced with an invocation of Ganésa. I subjoin an illustration by which it will be seen how an oriental sage can interpret for his own mind a form so gross, a character so purely fanciful as that of Ganésa. This invocation is prefixed to an abstruse treatise on Saivite philosophy, entitled *Siva Piragasam*, translated and published by the late Rev. H. R. Horsington of Jaffna.

"In order that my treatise may be useful in elucidating the three eternal entities (Deity, Soul and Matter) and for the attainment of *Sáyüchchyam*, union with God, and that it may be free from poetical blemishes, in High Tamil, and that I may escape any casualty that would prevent my completing the work, I meditate on the beautiful lotos-like feet of the elephant-faced Ganapathi (Pilleyar) who was produced by the union of Siva and Parvati (his Sakti). His eyes like those of the carp extend to the two shining ear-rings, are beautified with red and dark streaks, and disdain to be likened with javelins. His secretions (volition, discrimination and action) flow down in torrents. His lotos-like feet blossom with the flowers of *gnanam* (wisdom) and are adorned with the bees of munis" (i. e. munis or devotees swarm around his feet like bees around the honey yielding flower.)

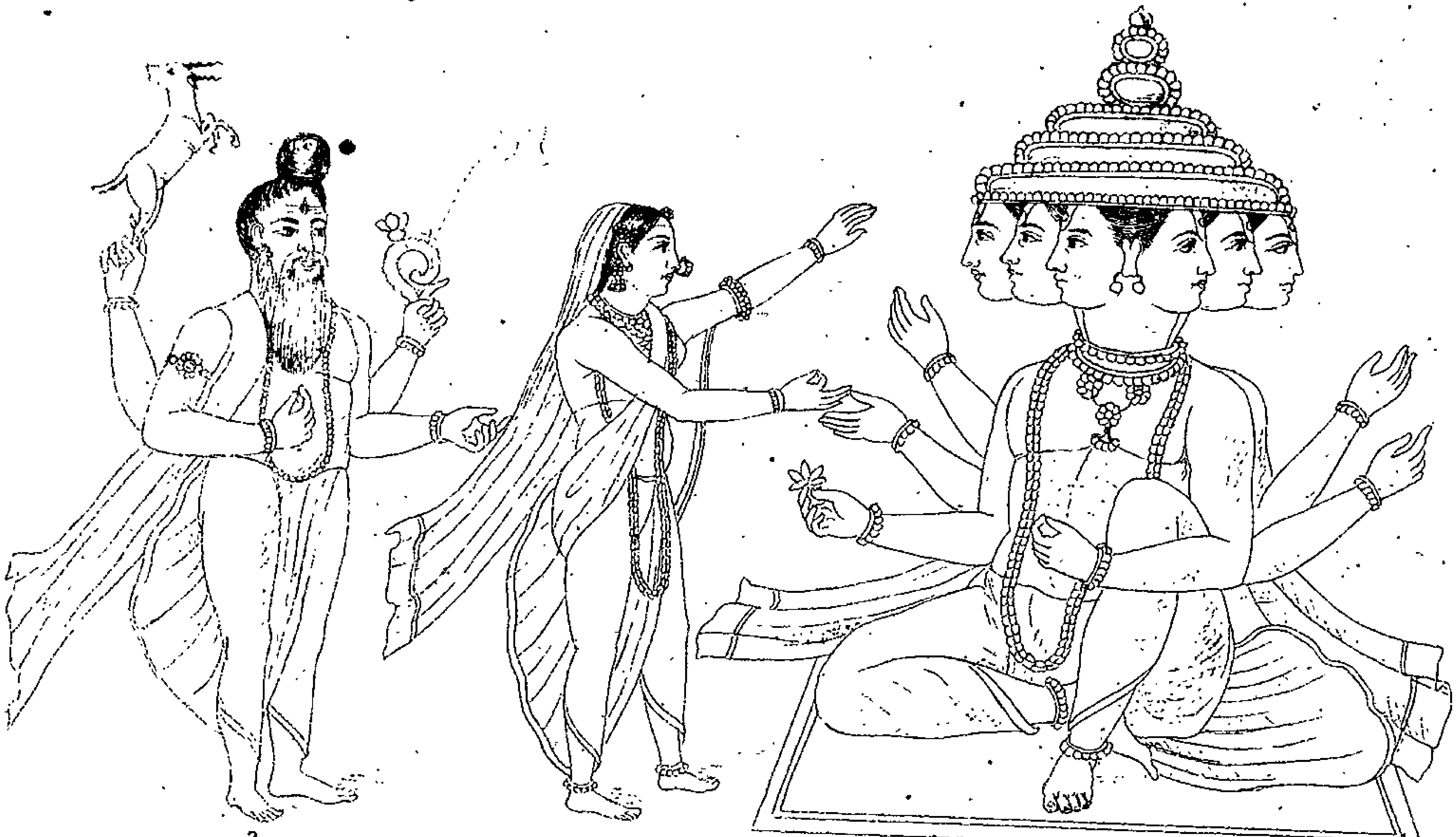
In the South of India there is an annual feast in honor of Ganésa called Pilleyar Chathurtti. It falls in the beginning of September and is observed as a general holiday. Temporary images of the deity are made of clay or cow dung; he is installed in the chief places of honor, in the houses of the people, in bazaars, public buildings and government offices. Graced with more than an ordinary supply of garlands, he is propitiated by a large supply of incense and cakes, and he is carried along the public streets and around the boundaries of villages in gay procession. The occasion calls forth more than an ordinary amount of food, fun and display in every domestic circle.

In reading or observation I have met with no corroboration of the statement quoted from Paolino and Sonnerat in reference to representations of this god being made only of stone, used as mile-stones, or worn as ornaments in the marriage string.—*Ed.*]

Of KA'RTIKE'YA, brother to GANE'SA, mention has been made in a former article, (page 37); and a legend is there given, accounting for his six faces. In the *Rámayana*, sect. 30, the origin of KA'RTIKE'YA, and other mythological points, are detailed: of which, here follows a rapid sketch.—The great mountain Haimavat, sovereign of mountains, the grand magazine of metallic substances, had two daughters, of unparalleled beauty, by his spouse ME'NA, daughter of MERU. Their names were GANGA and UMA: the former was yielded in marriage to all the celestials at their earnest solicitation. UMA remained a virgin, and became a devotee of extraordinary rigidity; but was at length espoused by the incomparable RU'DRA, who devoted himself to connubial enjoyment, but without any issue. All the gods, to whom the production of a son was of great moment, addressed HUTASHANA (AGNI), saying, "Accompanied by VA'YU, combine thyself with Rudrian energy:" which being poured forth, was pervaded by AGNI, for the purpose of producing the puissant KA'RTIKE'YA, resplendent as the god of fire himself. UMA (a name and form of DE'VI), enraged at this promised offspring, in which she was not participant, laid her maledictions on all the celestials for soliciting such a solitary production, and on the earth for receiving it.—"Never," she imprecated, "may ye obtain offspring from your own spouses, since ye have debarred me, desirous of offspring, from nuptial rites." This curse RUDRA declared to be irrevocable, but promised that a son should, by the influence of AGNI, be produced by GANGA; which son would be acknowledged by UMA, her younger sister. GANGA, receiving the influence of AGNI, thus addressed him who precedes all the celestials—"O divine one! filled with inexpressible pain, I am unable to bear thy influence; I am burning by this fire." He, who consumes the oblations made to all the gods, (AGNI, or Fire,) replied: "O sinless one! deposit thy burden here, on the side of Haimavat;" and she produced KUMARA from her side. (A close consideration of this legend would induce a belief, that the discovery and obtaining of gold is veiled in this wild allegory.)

The gods, with INDRA and the *Maruts*, now delivered this son to the six *Krittikas* (the *Pleiades*), to be nourished by them; and they offering their breasts, the six-headed was nurtured, and named KA'RTIKE'YA, the descendant of the *Krittikas*.

He is, notwithstanding, generally esteemed the second son of SIVA and PARVATI, the god of war, and commander of the celestial armies. *Sir* W. JONES (*As. Res.* Vol I. p. 252.) notices his numerous eyes as bearing some resemblance to ARGUS, whom JUNO employs; but, in other points, he is deemed to be clearly the ORUS of



2. 3. 1.

[illegible], Madras, 1864.

PLATE 2

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Egypt, and the MARS of Italy. And *Sir* WILLIAM was persuaded, that the name SKANDA, by which he his called in the Puránas, has some connexion with the old SEKANDER of Persia, whom the poets ridiculously confound with the Macedonian. MANGALA, the MARS of the *Hindu Pantheon,* is in some accounts stated to be the offspring of PRIT'HU, an incarnation of VISHNU: above we find him the son of SIVA.

SUBRAMANIYA is another name for the subject of this article, used both on the Bombay and the Madras side of India, especially the latter. SONNERAT relates a Carnatic legend of his having sprung from SIVA's central eye, to destroy the giant SURAPARMA, whom he cut in two, and the severed monster assumed the shapes of a peacock and a cock; the former of which the victor determined to use as a vehicle, and the latter to be borne in his standard.—Vol. I. p. 56.

I have no image of this hero, nor any picture wherein he is riding on a peacock, nor where he has twelve arms; but he is, I know, sometimes so represented. In PLATE XI. we see him six-faced, six-armed, with his father, mother and brother. In PLATE XXI. he is again seen with his reputed parents; and PARVATI seems to be addressing him in a spirited style—more spirited and elegant in her person than the picture whence it is taken.

We may suppose that the number six is often found appertaining to this six-headed, six-armed, six-mothered, personage. The sixth day, severally, of the months *Margasirsha* and *Chaitra,* are sacred to the god of arms and war.—*As. Res.* Vol. III. p. 268.

If the reader be desirous of farther intelligence of this deity, I beg to refer him to MAURICE'S *Ancient History,* where (Vol. I, p. 207. Vol. II. p. 108.) my learned friend discusses the astronomical and other points connected with KA'RTIKE'YA in his usual style of eloquence and elegance.

[As the tradition inserted in the Ramayana has already been quoted in the text, I will place before the reader a brief summary of the account given in the Mahábhárata. Indra rescues a female named Devasená (army of the gods) from the grasp of the demon Késin and introduces her to Brahma, that he may provide a martial husband for her. Brahma consents. Vásishta and other *rishis* offer a sacrifice and Agni descends and enters the sacrificial fire. Arising from it, he beholds "the wives of these great *rishis* seated in their own hermitages, pure as beams of the moon, all wonderful as stars." Agitated with desire, he fled to the forest, where Sváhá, the daughter of Daxa fell in love with him. Assuming in succession the resemblance of the wives of six *rishis,* she was embraced by Agni. Six times was the seed of Agni thrown by the enamoured Sváhá into a golden reservoir on the top of the white mountain, and there by its energy, it generated a son. Kumara (Kártikéya) was born with

six heads, a double number of ears, twelve eyes, arms and feet, one neck and one belly. He was nourished by the six wives of the rishis who had been degraded by a false suspicion from their former positions and became the husband of Dévasená. "Then Brahma Prajápati said to Mahásena, go to thy father Mahádéva, the vexer of Tripura. Thou unconquered hast been produced for the good of all worlds by Rudra who had entered into Agni and Umá who had entered into Sváhá."*

We have seen that in the Vedic period Rudra and Agni were in a great measure identical; in the traditions from the two great Epics, Kártikéya is as much the child of Agni as of Rudra. In the Puránic account however he is the child of Siva only. The birth of this god is narrated with tiresome amplitude in the Skanda Purána, but I will state the matter in as few words as possible. Indra and the rest of the gods, being troubled by an Asura named Súraparma, hastened to Siva with their complaints. Then six sparks of fire darted from the six frontal eyes of the great deity. These were received by Agni and Vayu and carried by them to the *Sarvana* lake, as Siva had commanded and thrown into it. Immediately six infants were born, who were suckled by the six wives of the *rishis*, who had been transformed into the stars of the Pleiades. After a while, Parvati came to see the little ones and, whilst she embraced them, the six became one body having six heads. Kartikéya assumed command of the heavenly armies and accompanied by hosts of imps and goblins proceeded to make war on the Asuras and giants.

Kártikéya seems to have been regarded as the patron of thieves, for in Wilson's Sanscrit Drama, the "Toy Cart," we have an amusing scene of a Brahmin housebreaker invoking his aid, "Let me see: how shall I proceed? The god of the golden spear teaches four modes of breaching a house; picking out burnt bricks! cutting through unbaked ones; throwing water on a mud wall and boring through one of wood. . . . . Reverence to the prince Kártikéya, the giver of all good: reverence to the god of the golden spear; to Brahmanya, the celestial champion of the celestials; the son of fire. . . . Let us take measure and go to work." This dubious honour has since been transferred to Dúrga in some one of her forms.†

The names by which this deity is chiefly known in the South of India are the following—*Subrámanyan*; he who is like the white shining gem, i. e: the diamond: *Kartikéyan*, he who was fostered by the Krittikas; *Murugan*, he who has prepetual youth: *A'rumugan*, the six-faced; *Gangayan*, he who was Ganges born. For the titles current in Bengal, the reader may refer to Ward's

* Muir's Sanscrit Texts, IV. 294.
† Wilson's Hindu Drama, i. 64.

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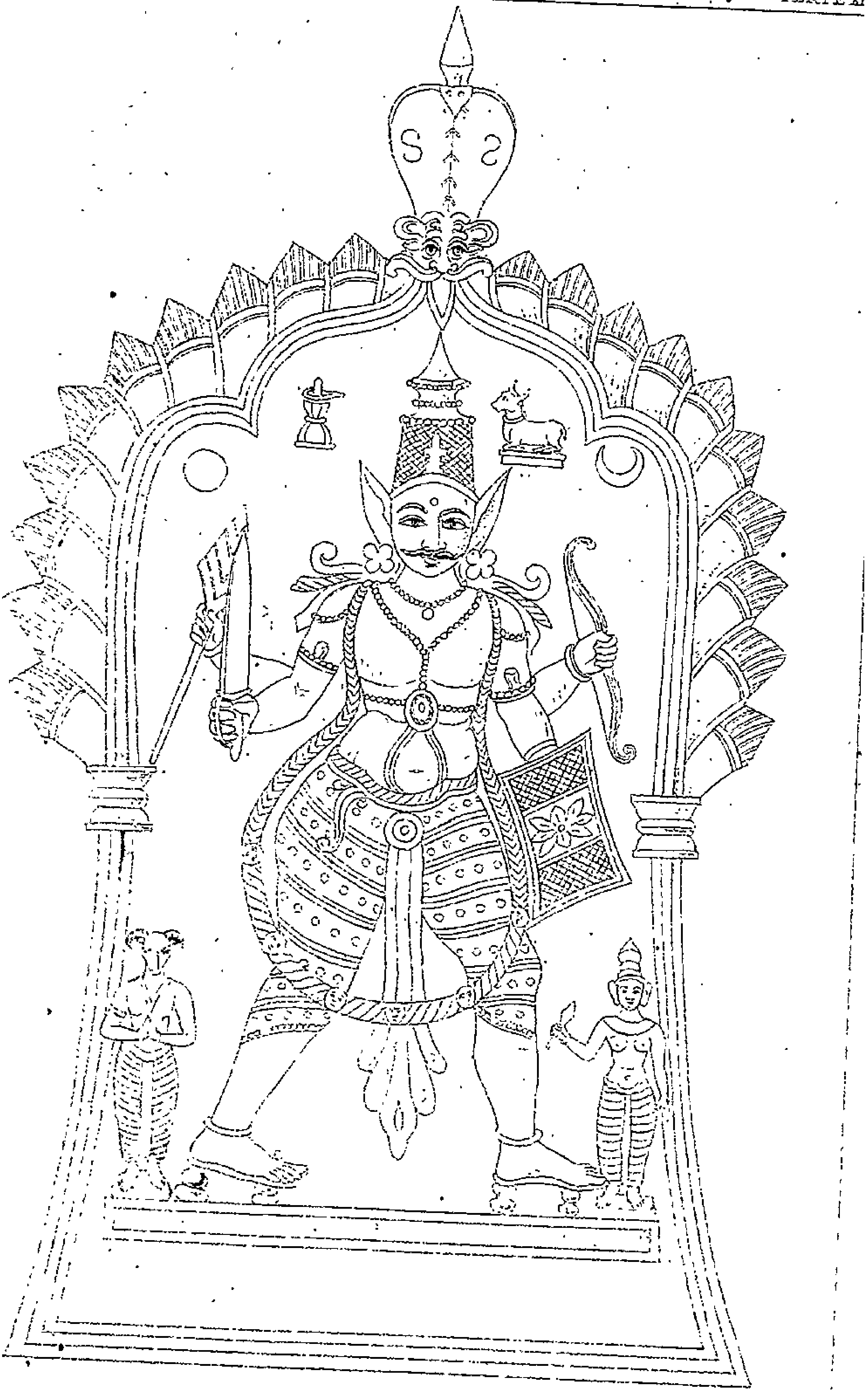


Hindoos. 5th Ed. 40. The whole of the month Kartika (part of November and December) is regarded by the Saivites as sacred to the canonized Pleiades and their foster son, Kártikéya. Many during that month abstain from flesh meats who are at other times addicted to their use. Fasting is particularly meritorious on each Monday in the month—when the moon enters the third star of the constellation, the great day of Kartika is observed, lamps are placed in every door way in different parts of the house, in the cow-stall, in the gateway towers of the temples and even in the open fields. In fact there is a general illumination.—*Ed.*]

VI'RA BHADRA, a heroic personage, now demands our notice: he is sometimes called a son, sometimes an *Avatára*, of SIVA. He is represented in Plate XXIII. which is drawn from a brass cast nine inches high, in very bold relief, the principal figure projecting considerably.

VI'RA BHADRA is a personage of extensive celebrity; and his exploits are recorded in ancient and sacred books. SONNERAT (vol. I. p. 58.) mentions him in the Carnatic under the name of VIRAPUTTIRAN, as the fourth son of SIVA, produced, with a thousand heads and a thousand arms, by the sweat of his body, to avert the effects of a sacrifice. In the *Sivapúrana* it is mentioned, that he was produced from a drop of SIVA'S sweat.*

BHAIRAVA is another of SIVA'S sons; sometimes, like VI'RA BHADRA, spoken of as an *Avatára*: the name being derived from *Bheru* meaning terrific, tremendous, &c. is, as hath been before said, applied also to SIVA, his spouse, and their offspring. It is, I believe, chiefly among the Mahrattas that this form of SIVA is worshipped: with them it is called BHERO'BA; and his spouse is named YUGASIRI, pronounced JOGASERY. Their images are met with more commonly than that of any other deity: of different descriptions, separately and together, I have, I imagine, nearly a hundred in copper and brass; mostly old and rude, with an appearance of having been buried.

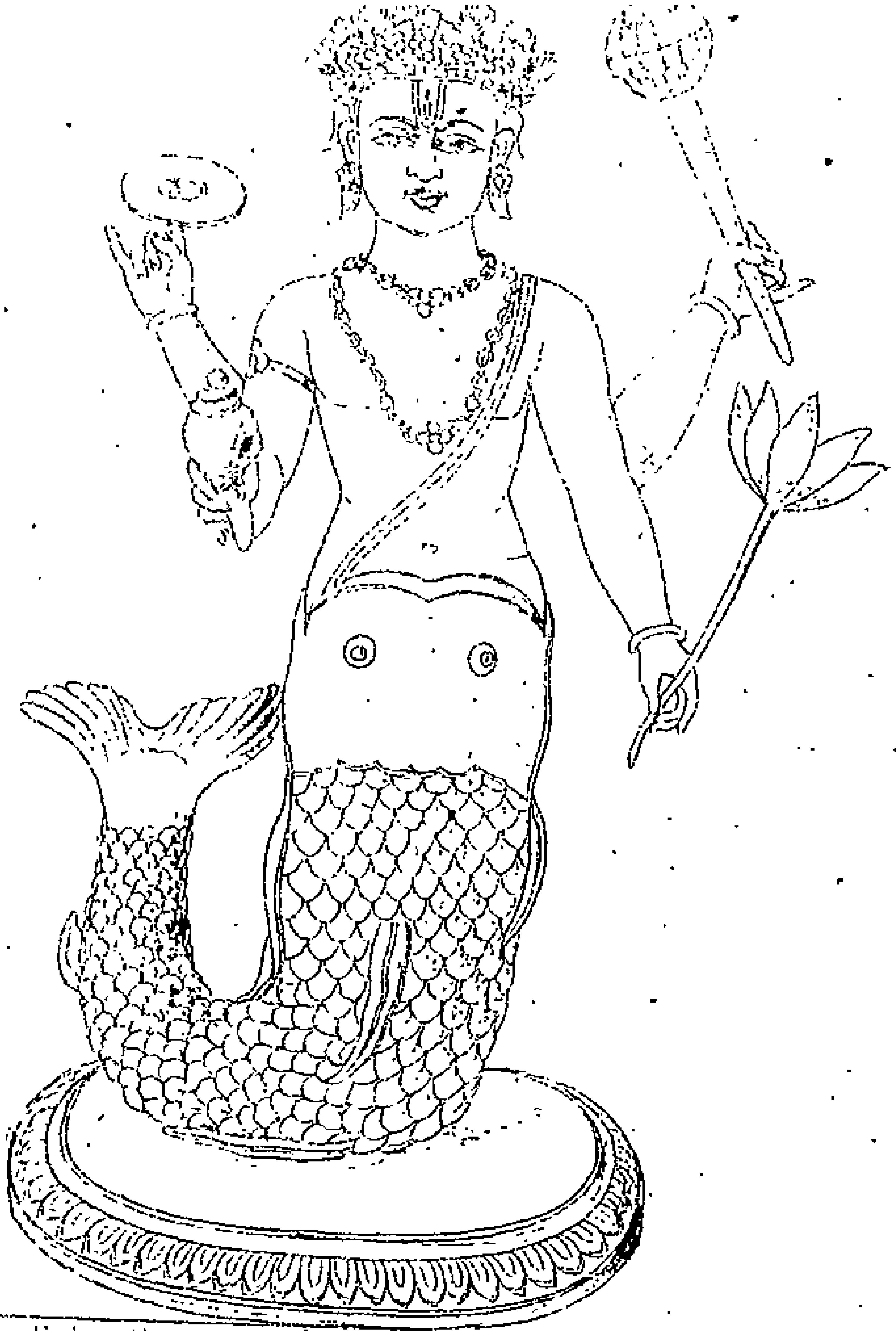
PLATE VIII. is from a coloured picture, where BHAIRAVA holds a ghastly head and a cup of blood: two dogs attend, in apparent expectation of sharing in the horrid banquet. The figure has a dark blue skin; palms, soles, and lips tinged red; clothed only with

* Vira Bhadra came into existence on the occasion of Daksha's sacrifice. Some accounts say that he sprung fully armed from Siva's central eye; others that he was formed from a lock of hair plucked off by that Deity in rage. As soon as born, he called legions of demons to his assistance and proceeded to destroy Daksha's sacrifice. In the fray, Daksha was decapitated but on the condition of his adoring Siva he was allowed to substitute a goat's head for the lost member. In the plate Daksha is seen, goat-headed, doing obeisance. The other figure bearing a sacrificial spoon refers to the same circumstance. See Muir's Sanscrit Texts, IV. 322. Saiva Samya Vinavidei. 66.—*Ed.*

short red breeches, and a white scarf: the collar of blanched skulls, crescent and eye in the forehead, trident, and blood-coloured cup, mark his parentage and relations.

SONNERAT notices this deity as honoured in the Carnatic: he calls him VAIREVERT, third son of SIVA; produced from his breath, to humble the arrogance of BRAHMA, one of whose heads he wrenched off, and used the skull to receive the blood of his other antagonists. He is described pretty much as represented in PLATE VIII. but said to be *mounted* on a dog, a position that I never saw him in.

The Mahrattas, and most likely many other classes of Hindus, have the habit of making images in honour of deceased ancestors, and of their gurus or spiritual instructors: Brahmans are said to discourage this idolatrous propensity. These *Lares*, or *Penates*, or *Lemures*, for the household gods of the Hindus partake of the characters assigned by the European heathens to those different descriptions of departed spirits, are easily confounded with the variety of forms in which BHAIRAVA appears. *Nátha* and *Víra* are epithets that I have heard Brahmans apply to such domestic images, which others have called of BHAIRAVA; while, to many other subjects in my possession, they seemed altogether at a loss what epithet to apply.



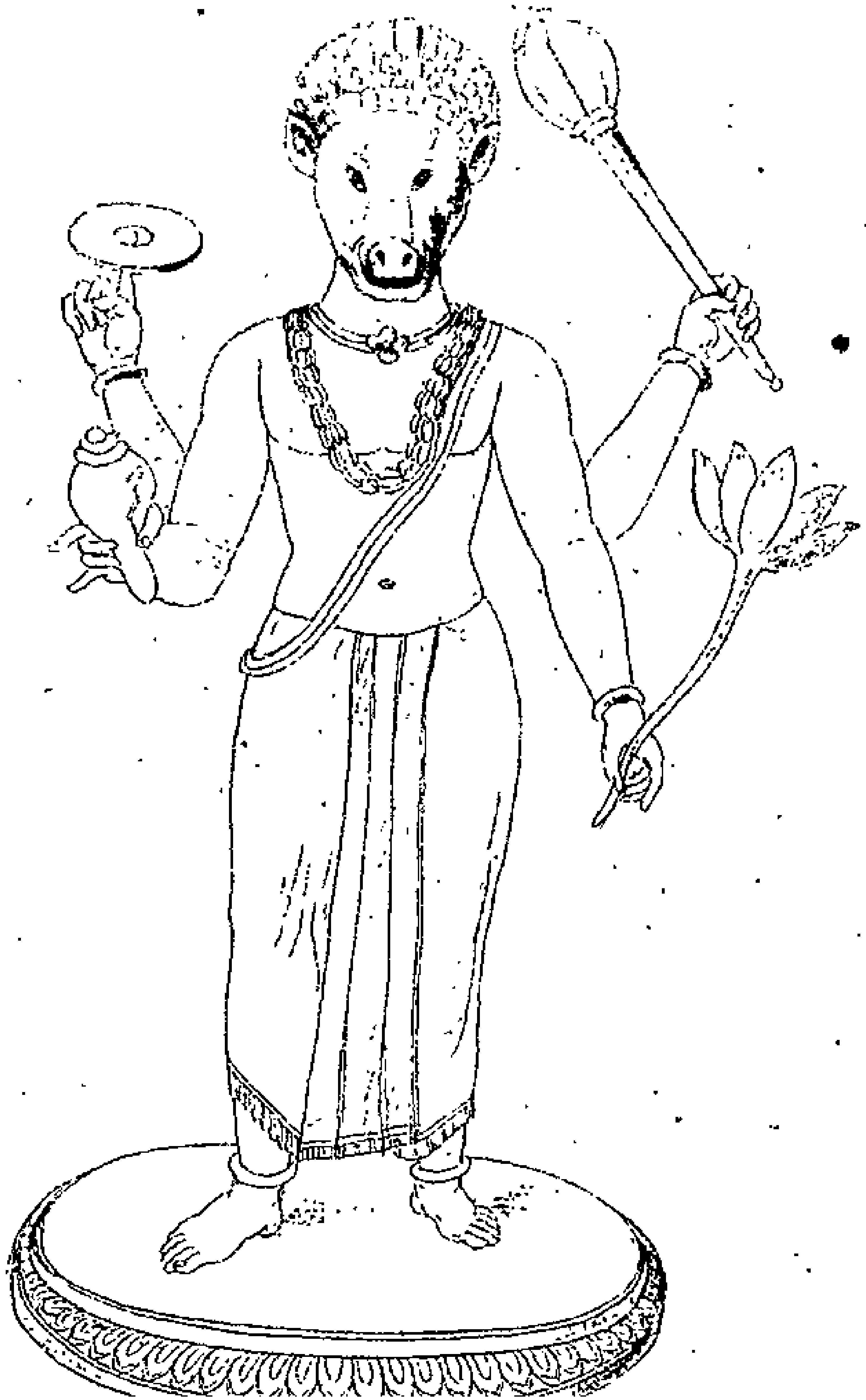


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PLATE IX

# AVATA'RAS.

ALLUSIONS and references to the *Avatáras* occur so perpetually in all researches into the mythology of the Hindus; and indeed, nearly all their history and literature is so replete with mythological fables, that it seems necessary, in a work of this sort, to give some connected view of the subject, including a notice of such legends as are generally considered as descriptive of the leading events in the fabulous relations connected with the *Avatáras.*

The word itself, in strictness, means a *descent*: in which sense it is still retained in several dialects of India. But in its more extended signification, and in the sense now under consideration, it means an incarnation of a deity in the person generally of a human being: such incarnations have been innumerable. The three principal powers of the Deity, their consorts and offspring, the inferior deities, and almost the whole host of mythological personages, have had their Avatáras, or descents on earth, for various purposes, of punishing tyrants and sinners, rewarding the good, or reclaiming the wicked.

When, however, speaking of *the Avatáras*, it is generally meant to be confined to the ten incarnations of VISHNU, as pre-eminently distinguishing them from others of a less important, or less potent nature.

The *dasa Avatára* are usually thus arranged and named.—1. MATSYA, or Fish.—2. KU'RMA, or tortoise.—3. VARA'HA, or Boar.—4. NARASINGHA, or Man-lion.—5. VA'MANA, or Dwarf.—6. PARASU RA'MA, or Rama with the axe.—7. RA'MA.—8. KRISHNA.—9. BUDDHA,—10. KALKI, or Horse. Of these, nine are past; the tenth is yet to come.*

When we hear that the Hindus speak of the Deity having been thus incarnated, we must understand it with some qualification; for, in fact, there is, perhaps, scarcely one point in their mythological religion that the whole race of Hindus have faith in. There are

* "I have already stated that it is very doubtful if these incarnations are adverted to in the Vedas, at least in the text. They are mentioned in some of the Upanishads, supplementary treatises of the Vedas, but these compositions are evidently from their style of later date than the Vedas and some of them, especially those referring to Ráma and Krishna, are of very questionable authenticity." Wilson's Works II. 65.—*Ed.*

sectaries and schismatics without end, who will believe only certain points that others abjure: individuals of those sects dissent from the doctrines believed by the majority; other philosophical sceptics will scarcely believe any thing, in opposition to their easy-faithed brethren, who disbelieve nothing. Thus some Saivas, or followers of Siva, admit the sacredness of the Avatáras of VISHNU, but in different degrees of potency and sanctity: they generally admit the personified interposition of the preserving attribute of the Deity in the affairs of the world, without yielding the point of supremacy in the prototype. And some zealous Vaishnavas, or followers of VISHNU, giving themselves up to his adoration in some incarnation—KRISHNA, or RA'MA, for instance, reject with indignation, commensurate with their zeal or bigotry, all farther application of divine terms. Hence may, in part, be discerned the liability under which inquirers labour, of being misled by sectaries into receiving schism as orthodoxy, and of forming general conclusions from individual or partial information.

## 1.—The MATSYA, or FISH.

This *Avatára* has been demonstrated to have immediate reference to the general deluge, and to be the same history, disguised in oriental fiction, of that event, as is related in our scriptures. *Sir* W. JONES (*As. Res.* Vol. I.) assents to the opinion of BOCHART, that the fable of SATURN was raised on the true history of NOAH: he shows that the seventh MANU, SATYAVRATA, corresponds in station and character. In his reign, the Hindus believe the whole earth to have been destroyed by a flood, including all mankind, who had become corrupt, except the pious prince himself, the seven Rishis, and their several wives; who, by command of VISHNU, entered a *bahitra*, or spacious vessel, accompanied by pairs of all animals. VISHNU, assuming the form of a fish, commanded the ark to be fastened by a cable, formed of a vast serpent, to his stupendous horn, secured thereby until the flood subsided; when he and BRAHMA slew a monster, named HYAGRIVA, who, while BRAHMA was reposing at the end of a Kalpa, stole the Vedas, and mankind had consequently fallen into the depths of ignorance and impiety. This mighty demon is called the prince of Danavas; his name means *Horse-necked.* The Vedas having been recovered, the world was progressively re-peopled with pious inhabitants, descendants of the devout SATYAVRATA and his favoured companions.

[In Prof. Monier Williams' Lectures on Indian Epic Poetry (page 34) there is a passage so closely connected with the Fish Incarnation and so illustrative of the tradition of a general deluge that I cannot forbear quoting it at length.

" The next episode I select is one (from the Vána-parva) illustrating in a striking manner the wide diffusion of the tradition of the Deluge. Manu, the Noah of the Hindus . . . . is represented

as conciliating the favour of the Supreme by his penances in an age of universal depravity. The earliest account of him is in the Satapatha Bráhmana. It is so interesting to compare the simple narrative of this ancient work (which represents the tradition of the flood as it existed in India, many centuries B. C. perhaps not much later than the time of David) with the poetical embellishments of the Epic version, that I commence by translating an extract from the Bráhmana, as literally as I can.

"It happened one morning, that they brought water to Manu, as usual, for washing his hands. As he was washing, a fish came into his hand. It spake to him thus: 'Take care of me and I will preserve thee.' Manu asked, 'from what wilt thou preserve me?' The fish answered, 'a flood will carry away all living beings; I will save thee from that.' He said, 'How is my preservation to be accomplished?' The fish replied 'While we are small we are liable to constant destruction, and even one fish devours another; thou must first preserve me in an earthern vessel: when I grow too large for that, dig a trench and keep me in that, when I grow too large for that, thou must convey me to the ocean; I shall then be beyond the risk of destruction.' So saying it rapidly became a great fish and still grew larger and larger. Then it said; 'After so many years, the Deluge will take place; then construct a ship and pay me homage and when the waters rise, go into the ship and I will rescue thee.' Manu therefore after preserving the fish as he was directed, bore it to the ocean; and at the very time the fish had declared he built a ship and did homage to the fish. When the flood arose, he embarked in the ship and the fish swam towards him and he fastened the ship's cable to its horn. By its means he passed beyond this northern mountain. The fish then said, 'I have preserved thee: now do thou fasten the ship to a tree. But let not the water sink from under thee while thou art on the mountain. As fast as it sinks, so fast do thou go down with it.' He therefore so descended, and this was the manner of Manu's descent from the northern mountain. The flood had carried away all living creatures. Manu alone was left. Wishing for offspring, he diligently performed a sacrifice. In a year's time a female was produced. She came to Manu. He said to her, 'Who art thou?' She answered 'Thy daughter.' He asked 'How, lady, art thou my daughter?' She replied 'The oblations which thou didst offer in the waters, viz. clarified butter, thick milk, whey and curds; from these hast thou begotten me. I can confer blessings.' With her he laboriously performed another sacrifice, desirous of children. By her, he had offspring, called the offspring of Manu. and whatever blessings he prayed for were all granted to him."

In the Mahá-bhárata account, the fish which is an incarnation of Brahmá, appears to Manu whilst engaged in penance on the margin of a river, and accosting him craves his protection from the larger fish. Manu complies, and places him in a glass vessel

which he soon outgrows and requests to be taken to a more roomy receptacle. Manu then places him in a lake, still the fish grew, till the lake, though three leagues long, could not contain him. He next asks to be taken to the Ganges, but even the Ganges was soon too small and the fish is finally transferred to the ocean. There the monster continues to expand, till at last, addressing Manu he warns him of the coming deluge.

Manu, however, is to be preserved by the help of the fish, who commands him to build a ship and go on board, not with his own wife and children, but with the seven Rishis or patriarchs, and not with pairs of animals, but with the seeds of all existing things. The flood comes: Manu goes on board and fastens the ship, as he is directed to a horn in the head of the fish. He is then drawn along.

Along the ocean in that stately ship was borne the lord of men, and through
Its dancing, tumbling billows, and its roaring waters; and the bark,
Tossed to and fro by violent winds, reeled on the surface of the deep,
Staggering and trembling like a drunken woman; land was seen no more,
Nor far horizon, nor the space between; for every where around,
Spread the wild waste of waters, reeking atmosphere and boundless sky.
And now when all the world was deluged, nought appeared above the waves,
But Manu and the seven sages and the fish that drew the bark.
Unwearied thus for years on years that fish propelled the ship across,
The heaped up waters; till at length it bore the vessel to the peak
Of Himaván; then softly smiling, thus the fish addressed the sage,
'Haste now to bind the ship to this high crag, know me the Lord of all,
The great Creator Brahmá, mighter than all might, omnipotent,
By me in fish-like shape have you been saved in due emergency,
From Manu all creation, gods, asuras, men, must be produced;
By him the world must be created, that which moves and moveth not.'

I now leave this interesting episode with the remark that there is a still later account of the deluge in the Bhágavata-Purána where the fish is represented as an incarnation of Vishnu."

Dr. Muir gives a translation of the same passages as those given by Prof. Williams and remarks that the tradition affords some light upon the emigration of the Aryan race from Central Asia. Muir's Sanscrit Texts. II. 331.—*Ed.*]

## 2.—KURMA, or the TORTOISE.

THE second grand Avatára of VISHNU, in the form of a tortoise, evidently refers also to the flood. In that of the Matsya, or Fish, we find the necessity of a deluge to cleanse the world from its sinful taints. By the demon HYAGRI'VA having stolen the *Vedas* while BRAHMA was dosing, we must understand the dereliction of mankind from the doctrines and conduct laid down in the scriptures, and the criminal indifference of their pastors. The preserv-

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THE KURMAVATĀRA OF VISHNU.

ing attribute of the Deity interposed, saved a remnant of creatures from destruction, and, by recovering the scriptures, reclaimed mankind to purity of faith and conduct.

For the purpose of restoring to man some of the comforts and conveniences that were lost in the flood, VISHNU is fabled to have become incarnate again in the form of a tortoise: in which shape he sustained the mountain Mandara placed on his back to serve as an axis, whereon the gods and demons, the vast serpent VA'SUKI serving as a rope, churned the ocean for the recovery of the *Amrita*, or beverage of immortality. PLATE XXV. exhibits this process, where VISHNU is seen in his place, with the two other great powers opposed to the *Asuras*, and again on the summit of the mountain, and again in the form of the tortoise. The history of this *Avatára* forms an episode in the *Mahábarata*; and Mr. WILKINS has introduced a fine translation of it into his elegant version of the *Gita*, where, however, the metamorphosis of VISHNU into the tortoise is not directly mentioned. But such is the usual mode of telling and receiving the story, which is one of the most popular, both in recitation and painting, among the monstrous mass of subjects derived from the copious Pantheon of the Hindus.

KU'RMA, or KOORMA, is the Sanscrit appellation of the *Avatára*. Among the Mahrattas, and others in the western parts of India, it is more commonly called *Katch;* that word, or *Katchwa*, meaning like *Kurma*, a tortoise or turtle. The Matsya Avatára is by such people in like manner called Match, or Mutch; matchi being the common name for a fish, as matsya is in more refined language. The result of the operation that chiefly distinguished this Avatára was the obtainment of fourteen articles, usually called fourteen gems, or *chatardasa ratana*; in common language *chowda ratny.*

No better occasion may perhaps offer for noticing that the *Hindu* deity of wine, SURA'DE'VI, thus obtained among the earliest blessings of the renovated world, is a female. VARUNI, the daughter of VARUNA, the regent of the sea, is said to be spirituous liquors, and is called "an inestimable damsel, by whose reception the glad *Suras* were filled with pleasure." These two females are most likely the same, under different names and characters; and their fabulous existence and origin seems to indicate that the ancient Hindus considered exhilarating beverages a blessing, though the effects of intemperance induced their early legislators to prohibit the dangerous indulgence. The *Amrita*, or water of life, is generally understood as the primary object of this churning process: the other gems appear to have been obtained incidentally.*

## 3.—VARA'HA, or the BOAR.

IN this *Avatára* VISHNU is generally represented four-handed,

* The Kurma Avatára as well as the Matsya Avatára originally belonged to Brahma. Muir's Sanscrit Text, iv. 923. The fourteen gems are enumerated at page 40.—*Ed.*

armed as usual, and with the head of a boar, on whose tusks rests a crescent, containing in its concavity an epitome of the earth, which had been immerged in the ocean as a punishment for its iniquities. So that this, as well as the two former *Avatáras*, seems to be a repetition of the story of the deluge: the second combines with it a portion of astronomical allegory; and none of the other of the ten Avatáras have any apparent reference to the universal catastrophe, so pointedly indicated by the three first, which are understood to have occurred in the earliest ages of Hindu history, if such a chaotic mass as their fabulous records may be dignified by such a term.

There are many fables accounting for the shape thus assumed by VISHNU on this occasion; and the boar is in Hindu legends, as well as in the mythological romances of Greece and Egypt, an animal very frequently introduced.

It is related in one fable, that a *Daitya*, named HIRANAYA'KSHA, or the golden-eyed, passed a long life in practising religious austerities in honour of BRAHMA, and was requited by the appearance of the deity, with a promise of granting any boon he should ask. He required, as usual in these idle stories, to become universal monarch, and to be exempt from hurt by noxious animals, which he enumerated, but omitted the hog. The ambitious *Daitya*, after obtaining his wishes, became excessively wicked and presumptuous: to such a degree as to seize on the earth, and carry it with him into the depths of the ocean. The interposition of the preserving power of the Deity now became necessary, and VISHNU, assuming the form of a boar, a symbol of strength, dived into the abyss; and after a dreadful contest of a thousand years, slew the wicked monster, and restored the earth on the point of his tusks. Another legend says, that VISHNU emanated from BRAHMA's nostrils in the shape of a pig, and grew naturally to a boar.

Plate XXIV. represents the Matsya and Varáha incarnations, from WILKINS' casts: the images are about eight inches high, bearing VISHNU's usual emblems, as hath been already sufficiently described.*

## 4.—NARASINGHA, or MAN-LION.

UNDER the head of PARVATI, it is related how two etherial warders of VISHNU's palace were cursed with banishment from his presence, for insolence to SANAKA, who, attended by the seven *Rishis* was approaching to reverence the deity. It is related, that LAKSHMI was desirous of witnessing a battle, and that VISHNU, to gratify her curiosity, willed this insolence on the part of his ser-

* In the Rámayana occurs this passage. "All was water only in which the earth was formed. Thence arose Bráhmá, the self existent with deities. He then becoming a boar, raised up the earth and created the whole world with the saints, his sons." Muir iv. 29. In the Vishnu Purána Brahma is said to be Vishnu. The story of Hiraniáksha is a still more recent invention.—*Ed.*

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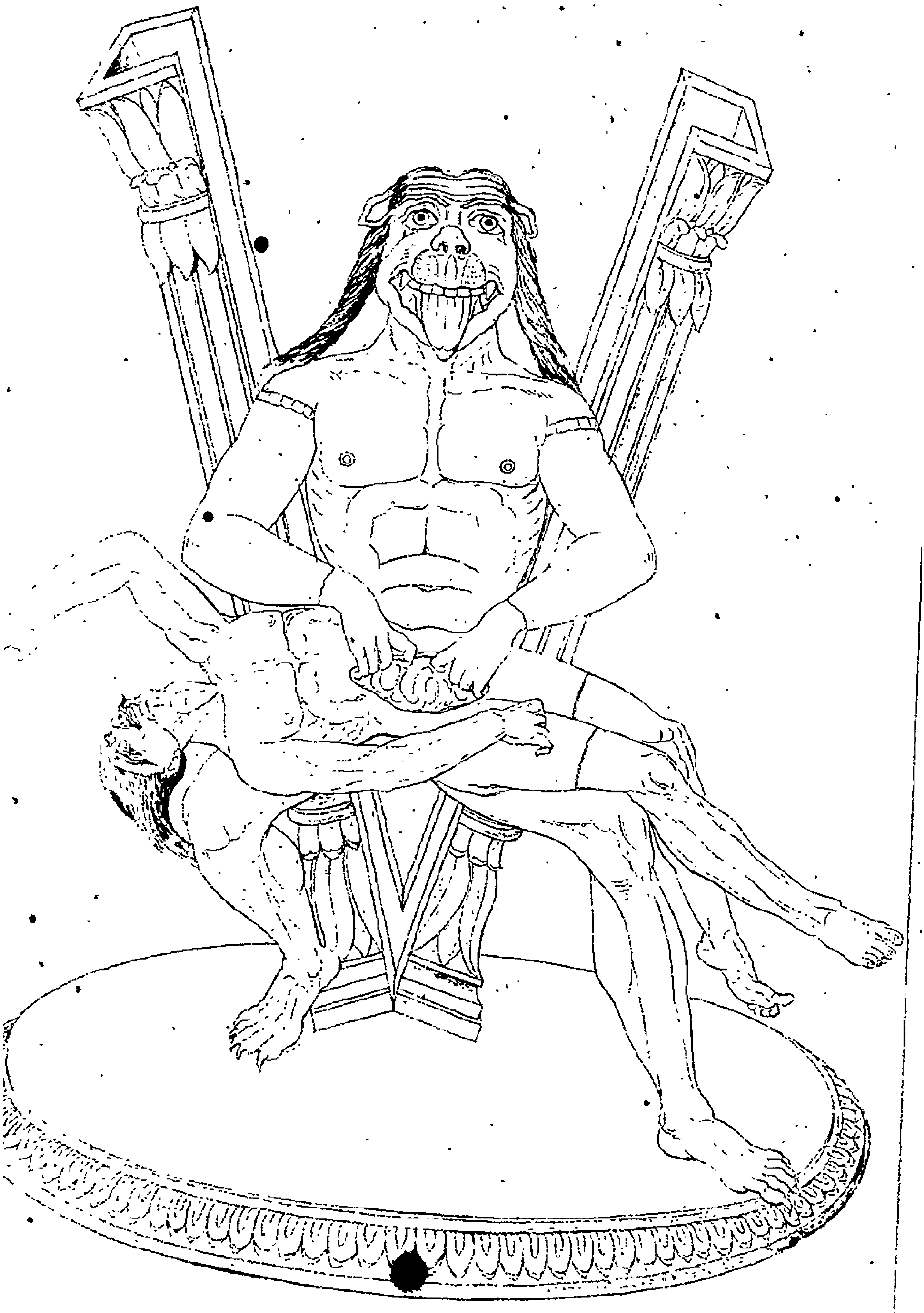
PLATE XXVI



vants, seeing presciently all its consequences. The sentence of eternal exile on earth was mitigated to seven transmigrations; during which, if they performed their duty of sincere Vaishnavas faithfully, their crime would be expiated: or, if they preferred seven faithful transmigrations, three as Daityas, and enemies of VISHNU, taking the consequences, they might be restored to Vaikont'ha at the end of their third unholy lives. The latter, as was foreseen, they determined on, and first became the Daityas of the third and fourth Avataras; and in the character of HIRANYAKASIPU, one of them was slain by VISHNU, incarnated for that purpose in the form of half-man, half-lion: to account for which, the following legend is current.

The Daitya performed for ten thousand years the most rigorous austerities in honour of BRAHMA, and, as usual, obtained the boon he sought; which, in addition to universal monarchy, was an exemption from death by the means either of god or man, or of any animal; either by night or day; within doors, or without; on earth, or in heaven.

His arrogance now became so great, that his impiety was insufferable; and VISHNU proceeded to the farther gratification of his inquisitive consort, by exhibiting a conflict, short, but extremely fierce, in variation of that she had before been spectatress of, in the *Varáhavatára*, which lasted, as related, a thousand years. He accordingly inspired the Daitya's virtuous son, PARALA'DHA, to a commencement of a controversy with his impious father, involving the perplexing question of omnipresence, which is ingeniously enforced by the virtuous youth. "Is then the deity here?" vociferated the father, pointing to a pillar that stood just on the threshold of the house; and on being answered affirmatively, he in blasphemous defiance smote the pillar with his sword. It was now evening, and the pillar, rent asunder, exhibited the terrific spectacle of the deity in the monstrous shape of half-man, half-lion, NARASINGHA; who issuing forth, attacked HIRANYAKASIPU, and after a severe conflict of an hour, seized his devoted opponent by the hair, and at the moment when the day ends, dragged him to the severed pillar, and rent him in pieces.*

PLATE XXVI. represents this moment, when the avenging deity, evading the covenant that BRAHMA made, sent the soul of his victim to its third and final transmigration. It is taken from a fine cast of Mr. WILKINS'; and although the plate exactly represents the character and attitudes of the original, it is certainly superior in point of anatomical accuracy and expression.

* It is impossible to verify every detail of the tradition given above; it is narrated in an almost infinite variety of forms. The 17th, 18th, 19th and 20th chapters of the first book of the Vishnu Purána contain a long account of the contest between Paraládha and his father; the terrible doom of the latter is only incidentally referred to.—*Ed.*

## 5.—VA'MANA, or the DWARF.

The four first Avatáras are said to have occurred in the earliest, or Satya, age of the Hindus; corresponding in character with the golden or virtuous age of the fabulists of other regions. The fifth happened in the second, or *Tretàyug.*

MAHA' BALI a monarch reasonably virtuous, was still so elated by his grandeur, that he omitted the essential ceremonies and offerings to the deities; and VISHNU finding it necessary to check the influence of such an example, resolved to mortify and punish the arrogant Râja. He therefore condescended to become the son of KASYAPA and ADITI, and the younger brother of INDRA, and assumed the form of a Brahman dwarf; and appearing before the king, asked a boon, which being promised, he demanded as much as he could pace in three steps: nor would he desire farther, although urged by BALI to demand something more worthy of him to give. Whenever a Hindu historian has occasion to mention the magnificence of any monarch, a ready source of aggrandizement is offered in the trite legend of religious austerity, by which some deity, generally BRAHMA, is so irresistibly propitiated, as to yield compliance in the request, for the obtainment of which, the rigorous penance is self-inflicted. It was so in this instance; and the boon asked and yielded, was as usual the sovereignty of the universe, which includes the three regions of the earth, heaven, and hell.

VISHNU, on obtaining the king's promise required a ratification of it, which is performed by pouring water on the hand of the applicant. This BALI proceeded to do although warned of the consequences; for he scorned not to ratify that for which his royal word stood pledged.

As the water fell into his hand, the dwarf's form expanded till it filled the world; and VISHNU now manifesting himself, deprived BALI at two steps of heaven and earth, but, he being on the whole a virtuous monarch, left *Pátála,* or Hell, still in his dominion.*

[In the lower part of Plate XXVII, there is a representation of this Avatára. Bali is pourtrayed in the act of pouring water into the hand of the Brahmin dwarf.—As Moor left this subject without illustrations we have borrowed this Plate from *Colman's Mythology of the Hindus.—Ed.*]

## 6. PARASU RA'MA. 7.—RA'MA CHANDRA. 8.—KRISHNA. 9.—BUDDHA.

Having introduced a number of plates illustrative of the history of these incarnations, they will be considered and described separately in the next divisions of our work.

## 10.—KALKI, the HORSE.

This incarnation is yet to come. VISHNU, mounted on a white horse, with a drawn scimitar, blazing like a comet, will, as minutely

* Muir's Sanscrit Texts IV. 114—131.

PLATE XXVII.

1.

prophesied as to place, time, &c. end the present, or Kali age, and renovate the creation with an era of purity. I give no plate of this subject, which is represented in picture by an armed man leading a winged white horse.* [This defect has been supplied by a sketch taken from Colman's Mythology of the Hindus. See Plate XXVII.—*Ed.*]

The whole of these Avatáras have been amply and ingeniously discussed by Mr. MAURICE, in his antiquities and ancient history; to which the reader is referred, if desirous of more particular information. The Hindus, like most other people, have thus a prophetic tradition of the coming of a punisher and redeemer. The Sybilline and Delphic oracles foretold it. The Chinese, Japanese, Siamese, and other eastern nations, have been taught to expect such an event; an idea that seems to prevail so generally among people so distinct, as to be deducible only from a common source.

It has been said, that the fourth and fifth Avatáras, Narsingha and Vámana, are probably allegorical stories of the two presumptuous and impious monarchs, NIMROD and BELUS, under the names of HIRANYAKASIPU and BALI; the former meaning *with a golden axe,* or, according to other authorities, *clad in gold*: that the three RA'MAS, two of whom were invincible warriors, and the third not only valiant in war, but the patron of agriculture, are different representations of the Grecian BACCHUS, and either the RAMA of scripture, or the Sun, first adored by his idolatrous family.—See *As. Res.* Vol. II. p. p. 132. 401. Vol. III. p. 486.

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* The fourth book of the Vishnu Puráua contains a striking description of the increasing degeneracy of the Kali age, prior to the appearance of the tenth Avatára. "Property alone will confer rank; wealth will be the only source of devotion; passion will be the sole bond of union between the sexes; falsehood will be the only means of success in litigation; and women will be objects merely of sensual gratification. Earth will be venerated for its mineral treasures; the Brahmanical thread will constitute a Brahman; external types (as the staff and red garb) will be the only distinctions of the several orders of life; dishonesty will be the universal means of subsistence; weakness will be the cause of dependence: menace and presumption will be substituted for learning; liberality will be devotion; simple ablution will be purification; mutual assent will be marriage: fine clothes will be dignity; and water afar off will be esteemed a holy spring."

"When the practices taught by the Védas and the Institutes of law shall nearly have ceased and the close of the Kali age shall be nigh, a portion of the divine being who exists of his own spiritual nature in the character of Brahma, and who is the beginning and the end and who comprehends all things, shall descend upon earth; he will be born in the family of Vishnúyasas, an eminent Brahmin of Sambhala village, as Kalki, endowed with the eight superhuman faculties. By his irresistible might he will destroy all the Mlechchhas and thieves and all whose minds are devoted to iniquity. He will then reestablish righteousness upon the earth, and the minds of those who live at the end of the Kali age shall be awakened and shall be as pellucid as crystal. The men who are thus changed by the ritual of that peculiar time shall be as the seeds of human beings and shall give birth to a race, who shall follow the laws of the Krita age or age of purity. As it is said 'When the sun and moon and the lunar asterism Tishya and the planet Jupiter are in one mansion, the Krita age shall return'. Wilson's Vishnu Purána. 483.—*Ed.*

# RA'MA.

AMONG the Avatáras of VISHNU are recorded three favoured personages, in whom the deity became incarnate, all named RA'MA. They are distinguished by the names of BALA RA'MA, usually called BALRAM, PARASU RA'MA, or PARASRAM, and RA'MA CHANDRA, and are all famed as great warriors, and as youths of perfect beauty.

The first named BALA RA'MA, was elder brother to KRISHNA, and greatly assisted him in his wars; so that, in this instance VISHNU seems to have duplicated himself, as indeed may be also said of the other RA'MAS; for PARASU RA'MA, and RA'MA CHANDRA, otherwise called, patronymically, DASRATA RA'MA, were contemporaries.

Of PARASU RA'MA it is related, that he was born near *Agra*, in the *Trítayuga* or second age. His parents were JAMADAGNI whose name appears as one of the *Rishis*, and Renuká. JAMADAGNI, in his pious retirement, was intrusted by INDRA with the charge of the wonderful boon-granting cow, KA'MADE'NU, or SURABHI; and on one occasion, regaled the *Raja* Karttavirya who was on a hunting party, in so magnificent a manner, as to excite his astonishment, until he learned the secret of the inestimable animal possessed by his host. Impelled by avarice, or rather heart-hardened by the gods, who willed that the Raja's punishment should appear to be the immediate result of that base passion, the cow was demanded from the holy Brahman; and on refusal, force and stratagem were employed, which ended in the death of JAMADAGNI, but without success as to the acquisition of the desired animal, which disappeared. RENUKA became a Sati, that is, burnt herself with her husband's corpse, charging the Raja with the guilt of the double murder, imprecating curses on his head, and enjoining their valorous son RA'MA to avenge the death of his parents by the condign punishment of the impious Raja, whose measure of iniquity and oppression was completed by this final atrocity.*

* I have not met with this story of Renuka immolating herself upon the funeral pile of her husband. A story of a very different kind is related in the Mahábárata. "Once when her sons were all absent to gather the fruits on which they fed, Renuka, who was exact in the discharge of all her duties, went forth to bathe. On her way to the stream she beheld Chitraratha, the prince of Mrittikávati with a garland of lotuses on his neck sporting with his queen in the water, and she felt envious of their felicity. Defiled by unworthy thoughts, wetted but not purified by the stream, she returned disquieted to the hermitage, and her husband perceived her agitation. Beholding her fallen from perfection and shorn of the lustre of her sanctity, Jamadagni reproved her and was exceeding wroth. Upon this there came four of her sons from the wood and each as he entered was successively commanded by his father to put his mother to death; but amazed and influenced by natural affection none of them made any reply; therefore Jamadagni was angry and cursed them and they became as idiots, and lost all understanding, and were like unto beasts or birds. Lastly Ráma returned to the hermitage when the mighty and holy Jamadagni said unto him, 'Kill thy mother who has sinned, and do it, son, without repining.' Ráma accordingly took up his axe and struck off his mother's head

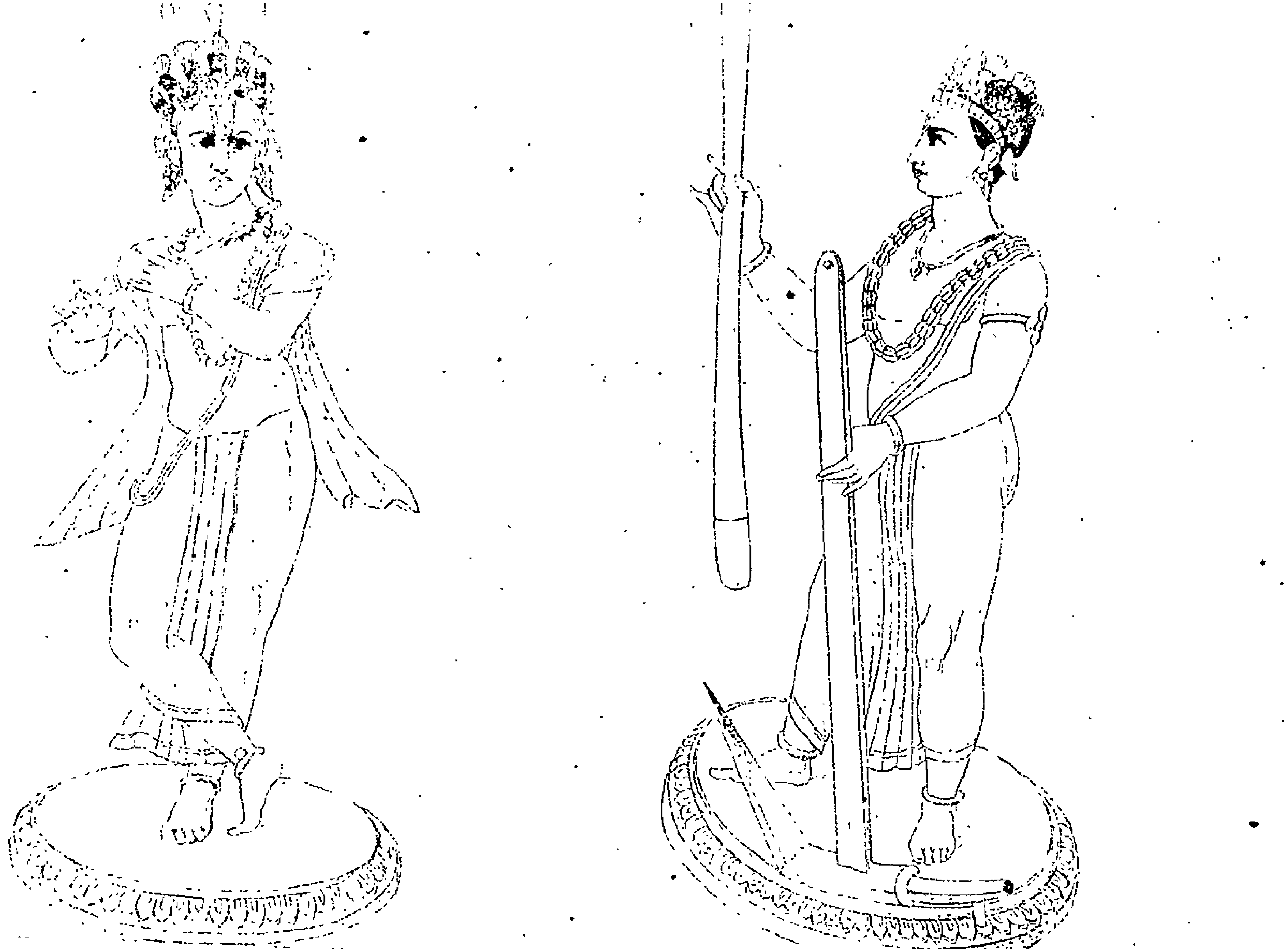

PLATE X

The prayers or imprecations of a Sati are never inefficiently uttered; the great gods themselves cannot listen to them unmoved. VISHNU accordingly inspired RA'MA, who appears to have been previously educated by MAHA'DE'VA, on Kailása, with a portion of his divinity, and sent him forth to combat the Raja; who, after twenty battles, was slain, the military race of KSHATTRIYA annihilated, and his usurped kingdoms were relieved from oppression.*

The pictures of this Avatara generally represent the combat between PARASU RA'MA and the Raja with his twenty arms, some of which are scattered about, severed by the weapon of his semi-divine opponent. The miraculous cow, the immediate source of the contention, is sometimes seen taking her flight in the air.

After a life spent in mighty and holy deeds, RA'MA gave his whole property in alms, and retired to the KONKAN (the low country between Surat and the southern cape, although not the whole extent of this tract,) where he is said to be still living.†

whereupon the wrath of the illustrious and mighty Jamadagni was assuaged, and he was pleased with his son, and said, 'Since thou hast obeyed my commands and done what was hard to be performed, demand from me whatever blessings thou wilt and thy desire shall all be fulfilled.' Then Ráma begged of his father these boons, the restoration of his mother to life, with forgetfulness of her having been slain, and purification from all defilement, the return of his brothers to their natural condition, and for himself invincibility in single combat, and length of days; and all these did his father bestow." Wilson's Vishnu Purána, 401.—*Ed.*

* The following account, extracted from the Mahábárata differs from that in the text.—" It happened on one occasion that during the absence of the Rishi's sons, the mighty monarch Karttavirya, the sovereign of the Haihaya tribe, endowed by the favor of Dattatreya with a thousand arms and a golden chariot that went whithersoever he willed it to go, came to the hermitage of Jamadagni where the wife of the sage, received him with all proper respect. The king inflated with the pride of valour made no return to her hospitality, carried off with him by violence the calf of the milch cow of the sacred oblation and cast down the tall trees, surrounding the hermitage. When Ráma returned, his father told him what had chanced and he saw the cow in affliction and he was filled with wrath. Taking up his splendid bow Bhárgrava, the slayer of hostile heroes assailed Karttavirya who had now become subject to the power of death and overthrew him in battle. With sharp arrows Ráma cut off his thousand arms and the king perished. The sons of Karttavirya to revenge his death attacked the hermitage of Jamadagni when Ráma was away, and slew the pious and unresisting sage who called repeatedly but fruitlessly upon his valiant son. They then departed and when Ráma returned bearing fuel from the thickets, he found his father lifeless. . . Thus lamenting bitterly and repeatedly, Ráma performed his father's last obsequies and lighted his funeral pyre. He then made a vow, that he would extirpate the whole Kshattriya race. In fulfilment of this purpose he took up his arms and with remorseless and fatal rage singly destroyed in fight the sons of Karttavirya and after them whatever Kshattriyas he encountered, Ráma the first of warriors, likewise slew. Thrice seven times did he clear the earth of the Kshattriya caste and he filled with their blood the five large lakes of Samanta Panchaka, from which he offered libations to the race of Bhrigu." The history of Parasu Ráma is generally supposed to refer to a great contest between church and state or between the military and sacerdotal classes in which the Brahmans came off conquerors.—*Ed.*

† The traditions of the Peninsula relate that Parasu-Ráma compelled the ocean to retire, leaving the districts on the Malabar Coast for his habitation and also that he introduced Brahmans and colonists from the north into Kerala or Malabar. Wilson's Vishnu Purána, 404. note.—*Ed.*

The Rámayana contains the heroic description of the battles and life of all three RA'MAS, although it more particularly details the exploits of RA'MA CHANDRA, or DASRATA RA'MA, so distinguished from his royal father, DASARAT'HA. The name of this heroic monarch means, *whose car had borne him to ten regions*; that is, to the eight cardinal and intermediate points, the zenith, and nadir. He was a descendant from SURYA, or HELI, which is a name of the Sun in Greek and Sanskrit; and one of his ancestors, the great RA'GHU, had conquered the seven dwipas, or the whole earth.

All sects and tribes of Vaishnavas (bating such deistical philosophers as sceptically deny the personal existence of inferior deities, attributes, or Avatáras,) agree in stating, that, with the exception of KRISHNA, the potentiality of the preserving power of the Deity was never exhibited in such plenitude as in this Avatára of RA'MA. In popularity, and in dramatic, historic, and poetic shapes, it rivals the Avatára of KRISHNA. And as the sect of Gókalasthas adore KRISHNA as the Deity himself, and draw rules for their religious and moral conduct from the Sri Bhagavata, so the sect called Ramanujas similarly clothe RA'MA in almighty attributes, and deem the Rámayana a complete body of ethics and morality.

Since my plates, illustrative of this *Avatára*, were engraved, the first volume of a translation of the Rámayana has been published in Calcutta and London. I had prepared a long article, collected from the communications of Brahmans, comprising an abstract of the Rámayana, as far as relates to the history and adventures of DASARAT'HA, his three wives, and their offspring; RA'MA'S contest for, and acquisition of SI'TA; her origin, seizure, and escape from RA'VANA; and many particulars of HANUMAN, and other mythological persons, some of which may be introduced incidentally in this work; but the publication of the Rámayana will give them in a form so much more full, authentic, and correct, that I shall altogether omit the article alluded to. The learned will now be able to estimate the assertion of *Sir* WILLIAM JONES, that VALMIKI'S great epic poem (the Rámayana), in unity of action, magnificence of imagery, and elegance of diction, far surpasses the elaborate work of NONNUS, in forty-eight books, intitled Dionysiaca; and how far the heroes of the two poems, RA'MA and DIONYSOS, be the same.* The Rámayana is so highly venerated, that the fourth

* The supposed connection between Ráma and Dionysus appears to be founded on very slight accidents, probably the extended travels undertaken by both and the strange beings who bore them company. Dionysus travelled over Greece, Egypt, Syria and Western Asia accompanied by satyrs, centaurs, and other beings of a like kind. Ráma traversed the whole of India and had apes and wonder working monkeys for his allies. But there is no similarity between the luxurious and effeminate god of wine and the virtuous son of Dasarat'ha. "As far as the nature and origin of the god Dionysus is concerned, he appears in all traditions as the representative of the productive, overflowing and intoxicating power of nature, which carries man away from his usual quiet and sober mode of living. . . . Dionysus is therefore the god of wine, the inventor and teacher of its cultivation, the giver of joy and the dispenser of grief and sorrow." Smith's Classical Dictionary.—*Ed.*

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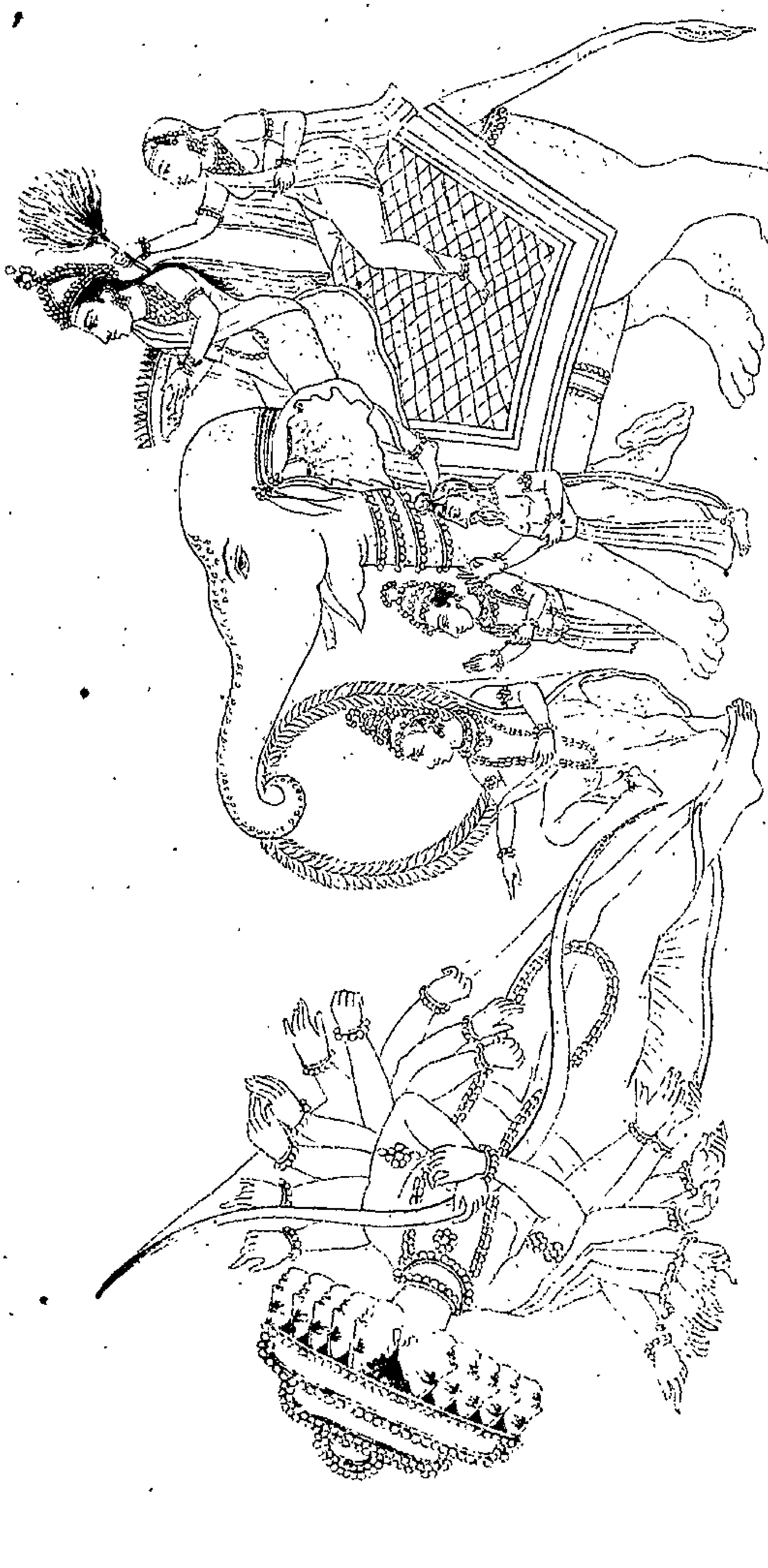
PLATE



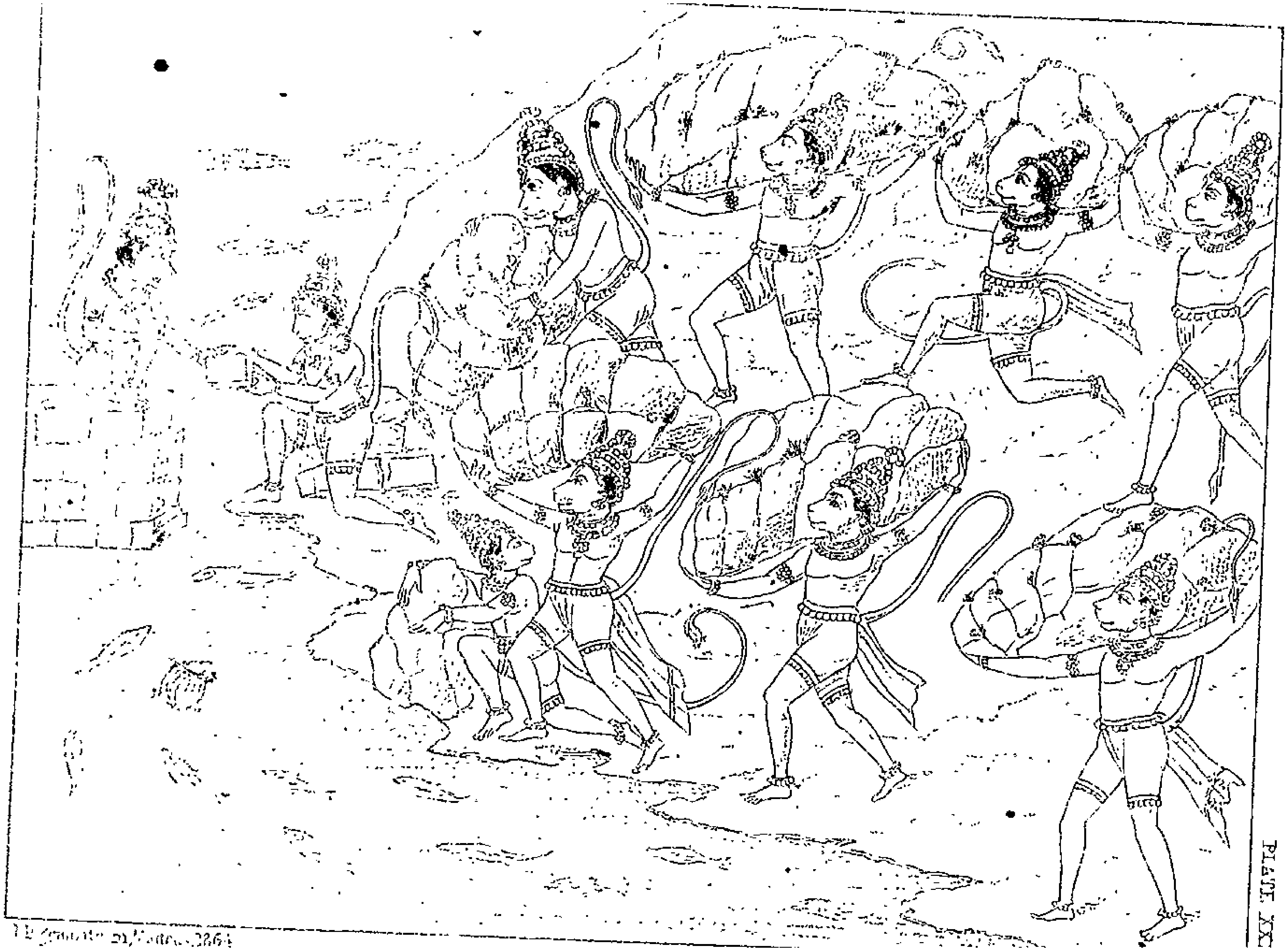


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PLATE XX

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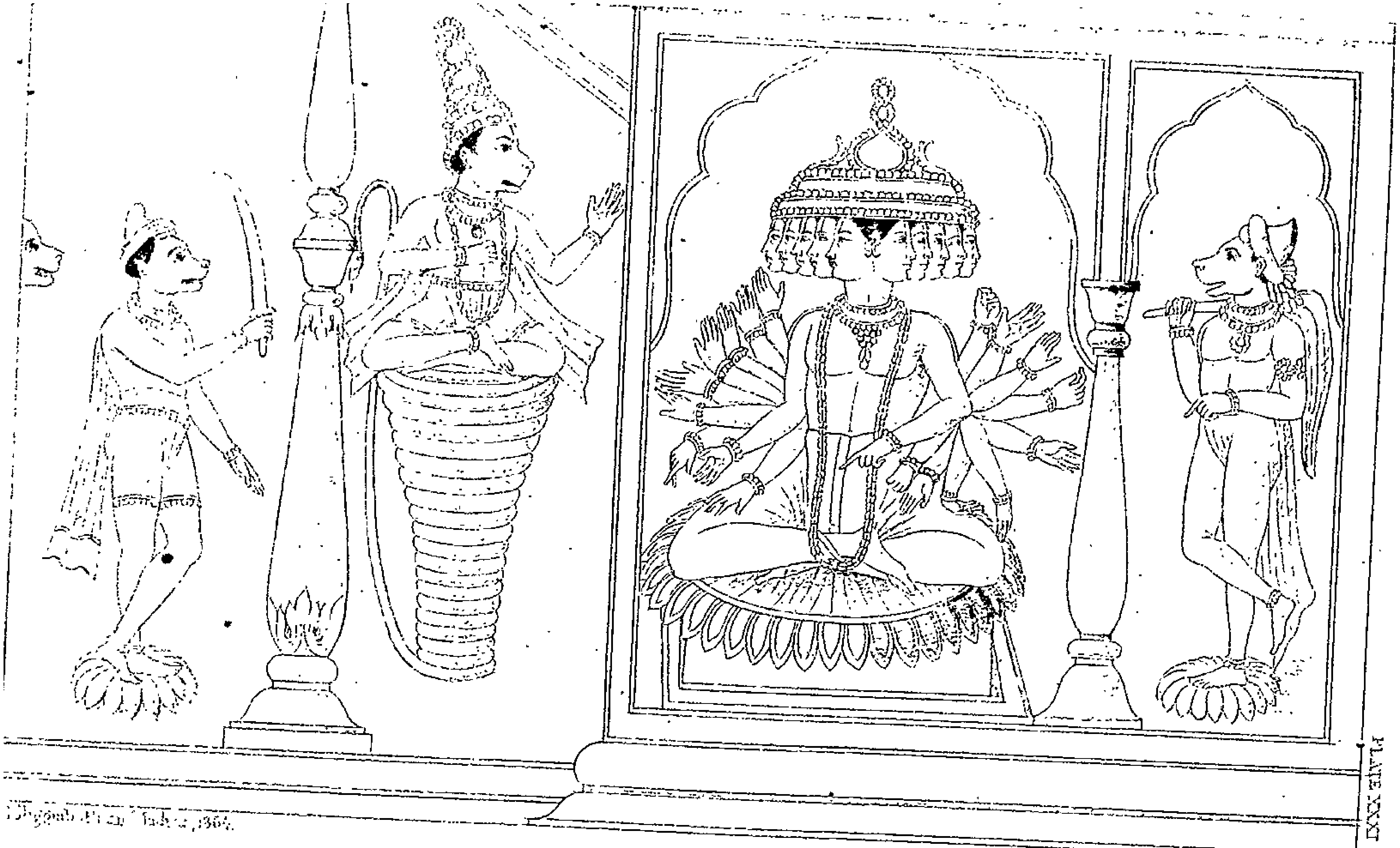
PLATE XXXI



HANUMĀN AND RĀVANA

class of Hindus, the Sudra, is not permitted to read it. At the end of the first section, a promise is made of great benefit to any individual of the three first tribes who shall duly *read* that sacred poem : " a Brahman reading it, acquires learning and eloquence; a Kshattriya will become a monarch ; a Vaisya will obtain vast commercial profits ; and a *Sudra hearing* it, will become great."

[The omission of Ráma's history from the HINDU PANTHEON appears to me a serious mistake. No manual of mythology can be complete without at least a brief sketch of the great hero of the great Epic of the Hindu people. Happily Professor Williams has given us, in his Lectures on Indian Epic Poetry, not only a complete analysis of the Rámayana but also an interesting outline of its theme. No apology is required for transferring it, to our pages.

" At the commencement we are introduced to the Hindu Olympus where the gods are met in solemn conclave, dismayed at the insolence of the ten headed demon monarch Rávana, who from his island throne in Ceylon menaced earth and heaven with destruction. The secret of his power lay in a long course of penance, which according to the Hindu conception gained for him who practised it, however evil his designs, superiority to the gods themselves, and enabled Rávana to extort from the god Brahmá this remarkable boon,—that neither gods, genii, demons nor giants should be able to vanquish him. As however, in his pride he scorned to ask security from man also, he remained vulnerable from this one quarter if any mortal could be found capable of coping with him. At the request of the gods, Vishnu consents to become mortal for this purpose and four sons are born to Dasarat'ha, king of Ayodhya (Oude) from his three wives, the eldest Ráma-Chandra possessing half the nature of Vishnu ; the second (Bharata) a fourth part; and the other two (Lakshmana and Satrughna) sharing the remaining quarter between them. While yet a stripling Ráma and his brothers are taken to the court of Janaka, king of Mithilá. He had a wonderful bow, once the property of Siva, and had given out, that the man who could bend it should win his beautiful daughter Síta. On the arrival of Ráma and his brothers the bow is brought on an eight wheeled platform, drawn by no less than 5,000 men. Ráma not only bends the bow but snaps it asunder with a concussion so terrible that the whole assembly is thrown to the ground, and the earth quivers as if a mountain were rent in twain. Síta then becomes the wife of Ráma. On his return to his father's capital preparations are made for his inauguration, when the mother of one of his brothers (Bharata) jealous of the preference shewn to Ráma demands of the king the fulfilment of a promise made to her in former years, that he would grant to her any two boons she asked. A promise of this kind in Eastern countries is quite inviolable ; and the king being required to banish his favorite son Ráma and instal Bhárat is forced to comply. Ráma, therefore with his wife Síta and his brother Lakshmana are banished ; and the broken-hearted king pines away in inconsolable anguish.

The banished Ráma establishes himself with Síta and his brother Lakshmana, in the Dandaka forest near the Godávari. There Síta is carried off by Rávana, the demon king of Ceylon. Upon this, Ráma makes an alliance with Sugriva king of the monkeys or foresters and assisted by them and by Vibhishana, the brother of Rávana invades the capital of the ravisher, and after recovering Síta returns to Ayodhyá, of which he assumes the sovereignty.

Such is a brief sketch of the story of the Rámáyana, which notwithstanding its wild exaggerations rests in all probability on a foundation of historical truth. It is certainly likely that at some remote period, probably not long after the settlement of the Aryan races in the plains of the Ganges, a body of invaders, headed by a bold leader, and aided by the barbarous hill tribes, may have attempted to force their way into the peninsula of India as far as Ceylon. The heroic exploits of the chief would naturally become the theme of songs and ballads, the hero himself would be deified, the wild mountaineers and foresters of the Vindhya and neighbouring hills, who assisted him, would be politically converted into monkeys, and the powerful but savage aborigines of the south into many headed ogres and blood-lapping demons (called Rakshásas). These songs would at first be the property of the Kshatriya or fighting caste, whose deeds they celebrated; but the ambitious Bráhmans, who aimed at religious and intellectual supremacy, would soon see the policy of collecting the rude ballads, which they could not suppress and moulding them to their own purposes. This task was committed to a poet writing under their influence.* Those ballads which described too plainly the independence of the military caste, and their successful opposition to the sacerdotal were modified, obscured by allegory, or rendered improbable by monstrous mythological embellishments. Any circumstance which appeared to militate against the Brahmanical system were speciously explained away, glossed over or mystified." See Indian Epic Poetry, page 6.—*Ed.*]

Among my pictures are many from the Rámayana, from which I have selected several for this work, as specimens of the scenery of that fine poem. In PLATE XXIX. the reader will perceive the discomfiture of RA'WAN; or RAVANA, in his attempt to bend the divine bow, *Danusha*; and RA'MA'S successful effort, when contending for the hand of the divine SI'TA. PLATE XXX. represents the construction of RA'MA'S bridge, from the continent of India to Ceylon, by HANUMAN and his associate brethren, for the passage of RA'MA'S army, when proceeding to attack RA'VANA, and to rescue from his treachery and power the captive SI'TA. The rocks with which it was constructed, being marked RA, or MA, adapted themselves, by the magic potency of these syllables, to the precise spot destined for them, HA'NUMAN having merely to receive and place them. HA'NUMAN, in PLATE XXXI, is admitted to an audience of the ten-headed, twenty-handed, tyrant of Ceylon. On this occasion, it is related, that HA'NUMAN'S tail, on which he was seated,

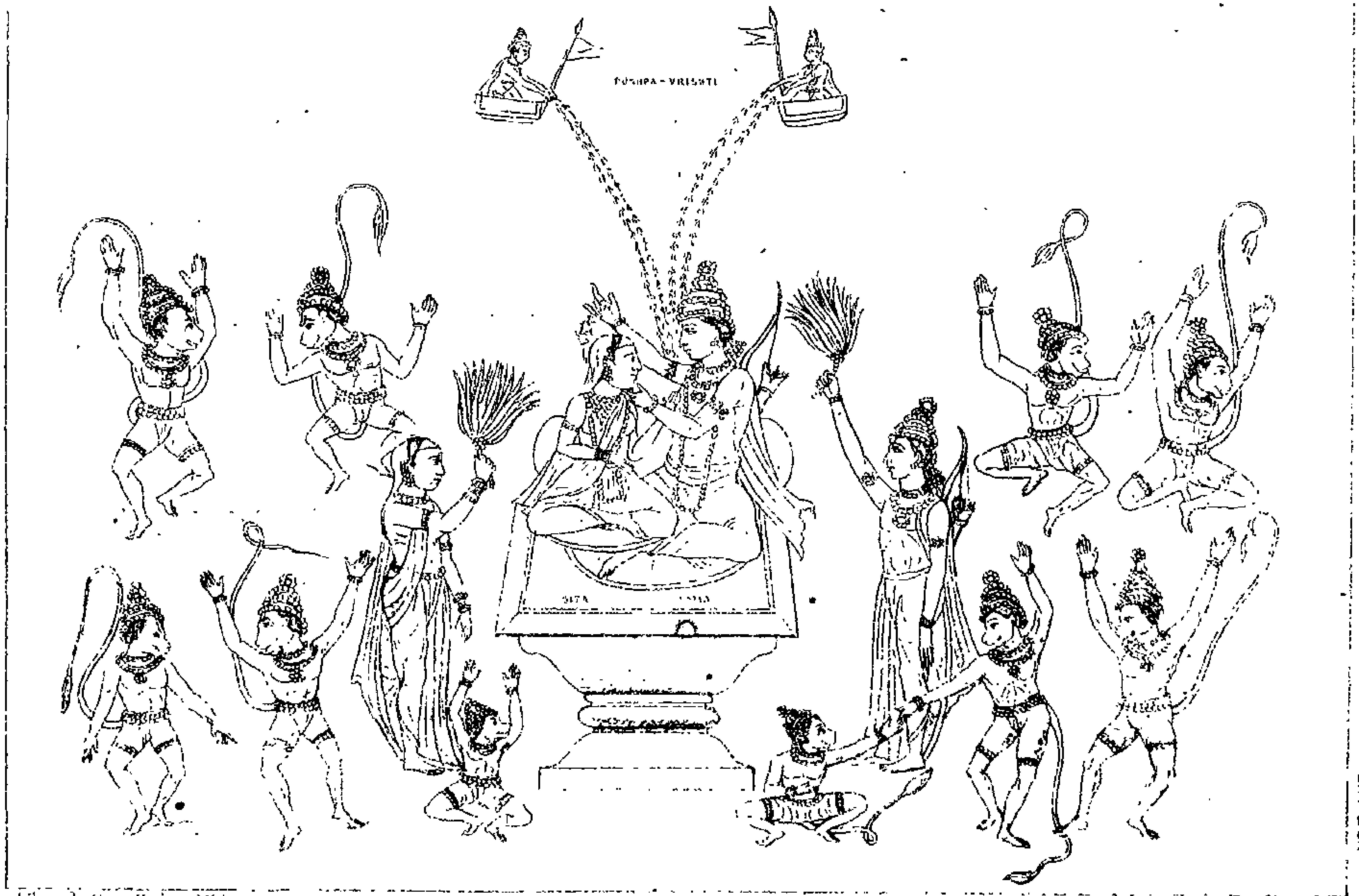



PLATE XLIV.

RAMA AND SITA'S REUNION, AFTER HER HONORABLE ACQUITTAL BY THE ORDEAL OF FIRE

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J Higginbotham, Madras 1864.

spontaneously elongated itself, and by reduplicating its folds, exalted his head above that of RA'VANA. PLATE XXXII exhibits SI'TA receiving from her husband RA'MA an intimation of the necessity of her undergoing the fire ordeal, to satisfy, not himself, for he had no suspicions, but the world, of her chaste escape from the hands of RA'VANA: it was not sufficient that RA'MA's wife be pure—she must not be suspected. Her miraculous incombustibility, and safe deliverance from that ordeal is rapturously hailed by the associates of HA'NUMAN, who communicates to RA'MA the joyful tidings, as seen in PLATE XXXIII. And in PLATE XXXIV. RA'MA is reunited to his incomparable SI'TA, around whose neck he throws the *mála* of flowers, the chaplet of marriage, to the great delight of HA'NUMAN and his brethren; who express their satisfaction in awkward gambols, while angels are showering flowers on the heads of the happy pair: these heavenly beings are ever ready, in the machinery of Hindu epics, to perform their pleasing office on every important occasion.

PLATE XXVIII. represents BALA RA'MA, who, although a warrior, may from his attributes, be esteemed a benefactor to mankind; for he bears a plough, and a pestle for beating rice; and he has epithets derived from the names of these implements. His name, BALA, means strength; and the beneficent attributes, here noticed, are by some called a ploughshare, for hooking his enemies; and a club, for destroying them: and being sometimes seen with a lion's skin over his shoulders, such statues have been thought to resemble, and allude to, those of the Theban HERCULES, and their legends.*

It is RA'MA CHANDRA, however, who is the favourite subject of heroic and amatory poetics: he is described "of ample shoulders, brawny arms, extending to the knee; neck, shell-formed; chest, circular and full, with auspicious marks; body, hyacinthine; with eyes and lips of sanguine hue; the lord of the world; a moiety of VISHNU himself; the source of joy to IKSHWAKU'S race." He is also called RA'GHUVA, or the descendant of RAGHU; and SHYAMULA, or *blue-bodied*, an appellation of KRISHNA, as well as of the prototype of both—VISHNU. The epithet of KA'KA-PAKSHADARA, or *crow-winged*, is given to RA'MA and to other warriors, from a certain mode of shaving the head, leaving the hair over the ears only, resembling wings as is fancied.†

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*These symbols indicate that Bala-Ráma was at once conqueror and colonist, and that he introduced into the countries which he subjected the arts of agriculture and the comforts of home.—*Ed.*

† "The character of Ráma is nobly pourtrayed. It is only too consistently unselfish to be human. We must in fact bear in mind that he is half a god. Yet though occasionally dazzled by flashes from his superhuman nature we are not often blinded or bewildered by it. At least in the earlier portion of the poem he is not generally represented as more than a heroic, noble minded, pious and virtuous man, whose bravery, unselfish generosity, filial obedience, tender attachment to his wife, love for his brothers and freedom from all resentful feelings, we can appreciate

SI'TA is said to have been so named, from SE'TA, a field, or furrow, she having been found in a field, apparently about five years old enclosed in a box, by a Brahman at plough; and was presented to the childless Raja JANEKA, after whom she is called JANEKI. SI'TA is described as—" Endued with youth, beauty, sweetness, goodness, and prudence; an inseparable attendant on her lord, as the light on the moon; the beloved spouse of RA'MA, dear as his own soul, formed by the illusion of the Deva; amiable, adorned with every charm."

[She is a paragon of domestic virtues. Her pleadings for permission to accompany her husband breathe such noble devotion to her lord and master, that it may be worth while to subjoin a few extracts.

A wife must share her husband's fate. My duty is to follow thee,
Where'er thou goest. Apart from thee, I would not dwell in heaven itself.
Deserted by her lord, a wife is like a miserable corpse.
Close as thy shadow would I cleave to thee in this life and hereafter.
Thou art my king, my guide, my only refuge, my divinity.
It is my fixed resolve to follow thee. If thou must wander forth
Through thorny trackless forests, I will go before thee, treading down
The prickly brambles to make smooth thy path. Walking before thee, I
Shall feel no weariness; the forest thorns will seem like silken robes;
The bed of leaves a couch of down. To me the shelter of thy presence
Is better far than stately palaces and paradise itself.
Protected by thy arm, gods, demons, men shall have no power to harm me.
With thee I'll live contentedly on roots and fruits. Sweet or not sweet,
If given by thy hand, they will to me be like the food of life.
Roaming with thee in desert wastes, a thousand years will be a day,
Dwelling with thee e'en hell itself would be to me a heaven of bliss.

Williams' Epic Poetry. 13.—*Ed.*]

But we must close our hasty account of this Avatára, and proceed to another still more popular and important; noticing, however, at parting, that the name of RA'MA is used, beyond the pale of his own sectarists, in supplication and praise. *Rám-Rám* is a usual salutation, like our good morrow, between friends at meeting or passing, and is used by both Vaishnavas and Saivas: but I know not if the latter like the former, reverently reiterate it in times, and in aid, of abstraction, and in moments of enthusiasm or distress.

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and admire. When he falls a victim to the spite of his father's second wife, he cherishes no sense of wrong. When his father decides on banishing him, not a murmur escapes his lips. In noble language, he expresses his resolution to sacrifice himself rather than allow his parent to break his pledged word."—Williams on Indian Epic Poetry, 12.—*Ed.*

KRISHNA NURSED BY DEVAKI.

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# KRISHNA.

In this Avatára VISHNU is said, by his sectaries, to have manifested himself in a degree of power and glory far exceeding any other of his forms: in which he assumed only an *ansa*, or *portion* of his divinity, while KRISHNA was VISHNU himself in mortal mould.* Other tribes of Hindus call KRISHNA an impious wretch, a merciless tyrant, an incarnate demon, now expiating his crimes in hell: his mortal parents were VA'SUDE'VA and DEAVKI. As an infant he escaped from the violence of Kansa being conveyed by his father over the Jumna, and protected by Sesha, or immortality; the guards placed by KANSA over his pregnant sister having failed in their vigilance. KANSA, enraged, ordered all newly born infants to be slain; but KRISHNA escaped his various snares: one of which was sending a woman, named PU'TANA' with a poisoned nipple, to nurse him.* He was fostered by an honest herdsman, named NANDA, and his amiable wife, YASODA', and passed the gay hours of youth, dancing, sporting, and piping, among a multitude of young Gópas or cow-herds, and Gópis, or milk-maids, from whom he selected *nine* as favourites.

PLATE XXXV. from a beautiful and highly finished picture, may easily remind us of the representations by Papists of MARY and the infant JESUS. The plate is an exact outline of the picture, without any addition or alteration whatever, save, perhaps, some portion of

* "It is true that in the Epic poems Ráma and Krishna appear as incarnations of Vishnu, but they at the same time come before us as human heroes, and these two characters (the divine and the human) are so far from being inseparably blended together, that both of these heroes are for the most part exhibited in no other light than other highly gifted men,—acting according to human motives and taking no advantage of their divine superiority. It is only in certain sections which have been added for the purpose of enforcing their divine character that they take the character of Vishnu. It is impossible to read either of these two poems with attention, without being reminded of the more modern character of such sections as ascribe a divine character to the heroes, and of the unskilful manner in which these passages are often introduced; and without observing how loosely they are connected with the rest of the narrative, and how unnecessary they are for its progress." Muir's Sanscrit Texts. VI. 142.—*Ed.*

* "Sometime after they were settled at Gokula, the female fiend Pútaná, the child-killer, came thither by night, and finding the little Krishna asleep, took him up, and gave him her breast to suck. Now whatever child is suckled in the night by Pútaná instantly dies; but Krishna, laying hold of the breast with both hands, sucked it with such violence, that he drained it of the life; and the hideous Pútaná, roaring aloud, and giving way in every joint, fell on the ground expiring." Wilson's Vishnu Purána 506.—*Ed.*

ease and elegance in the position of the females. From the glory that encircles her head, which, as well as that of the infant, is of green, edged with gold, I imagine the nurse to be also the mother of KRISHNA; but I find her otherwise described as YASODA, his foster-mother. KRISHNA, in the picture, is of a dark brown colour, and not, as his name indicates, and as he is generally seen painted, dark azure. The tray and stands bearing fruits, animals, &c. one would imagine to be merely what they represent; but with enthusiastic Hindus every thing is mysterious: and they will affirm, that the dominion of KRISHNA over the animal and vegetable worlds are here typified; nor are legends wanted in the fabulous history of this extraordinary person, applicable to, and accounting for, each of the animals that are seen in the dish. The low table, on the right of the nurse, is similary said to hold food, poison, and *Amrita*, symbolical of life, death, and immortality; adverting, of course, to KRISHNA'S potency; while the triangular die, denoting trinity in unity, marks his coequality with the grand powers of the Triad conjoined.

The figures in PLATE XXXVI. are taken from casts of KRISHNA. They represent him in playful pastimes, and where so represented he is called *Bála* KRISHNA, or the infant; or KRISHNA *Kríra*, the playful. A child is called *Bála* till it attain the age of fifteen years; from which period, till he be fifty, he is *Yavana*, but both periods are much varied, and the terms are not strictly applied. This description of image is very common, and some of them have considerable merit: they are generally small, about the size represented in the plate, which exhibits exact portraits of the originals, the style in which the hair is done up, is singular: the little ball held in the right hand of many of these images, is by some said to be a symbol of the earth, denoting this deity's supremacy, or dominion over it; while others, less mystical, describe it as a plaything, a cake of *jughrat*, a sort of sweetmeat with which the divine child was wont to be delighted, or a lump of butter. On one occasion, as is related in the *Bhagavat*, the Gópas, his playfellows, complained to YASODA, that he had pilfered and ate their curds; and being reproved by his foster-mother, he desired her to examine his mouth, in which, to her just amazement, she beheld the whole universe in all its plenitude of magnificence.

Figure 3 represents him, treading on the terrible serpent *Káliya*, and playing upon the pipe. It is from a tinted picture, in which KRISHNA is of a dark azure colour, and seems to identify him with APOLLO, the slayer of the serpent PYTHON, and the deity presiding over music. Under the name of GOPA'LA, or the herdsman, he is the pastoral APOLLO, who fed the herds of ADMETUS, surnamed NOMIOS by the Greeks.

At the age of seven, his historians relate, that he uplifted, on the tip of his little finger, the mountain Govarddhana, the Hindu

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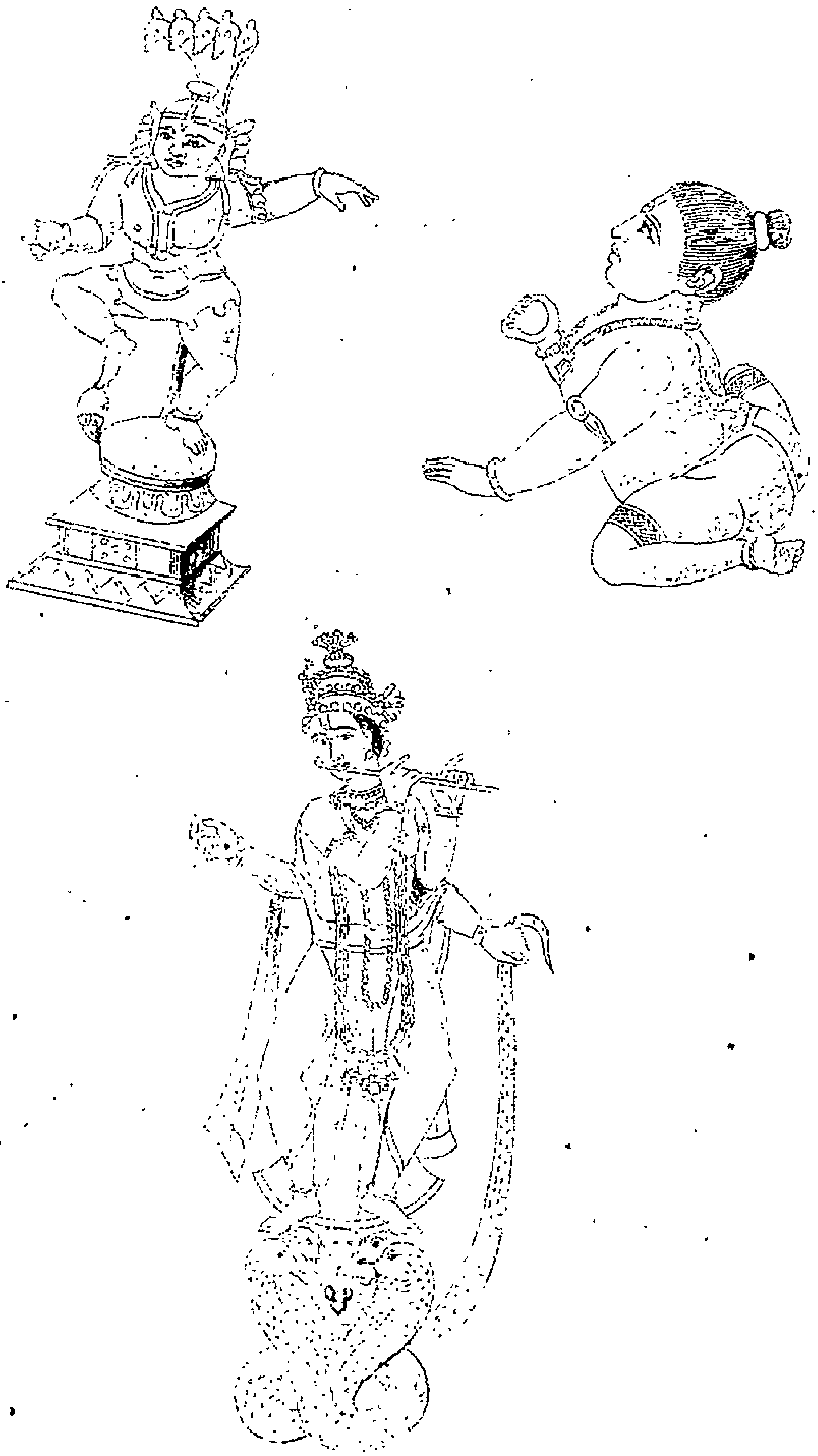

Parnassus, to shelter the Gópas and Gópis from the wrath of INDRA, the JUPITER *Pluvius* of the *Hindu Pantheon*; who, enraged with jealousy at the diminution of his votaries and sacrifices, consequent on the adoration of KRISHNA, attempted to destroy them by a partial deluge.

[" Indra being thus disappointed of his offerings, was exceedingly angry and thus addressed a cohort of his attendant clouds, called Samvarttaka: 'Ho, clouds' he said 'hear my words and without delay execute what I command. The insensate cowherd Nanda, assisted by his fellows, has withheld the usual offerings to us, relying upon the protection of Krishna. Now therefore afflict the cattle, that are their sustenance and whence their occupation is derived, with rain and wind. Mounted upon my elephant as vast as a mountain peak, I will give you aid in strengthening the tempest.' When Indra ceased, the clouds obedient to his commands came down in a fearful storm of rain and wind to destroy the cattle. In an instant the earth, the points of the horizon and the sky were all blended into one by the heavy and incessant shower. The clouds roared aloud as if in terror of the lightning's scourge and poured down uninterrupted torrents. The whole earth was enveloped in impenetrable darkness by the thick and volumed clouds; and above, below and on every side, the world was water. The cattle, pelted by the storm, shrunk cowering into the smallest size, or gave up their breath; some covered their calves with their flanks, and some beheld their young ones carried away by the flood. The calves, trembling in the wind, looked piteously at their mothers, or implored in low moans, as it were the succour of Krishna. Hari, beholding all Gokula, agitated with alarm, cowherds, cowherdesses and cattle, all in a state of consternation thus reflected: 'This is the work of Máhendra in resentment of the prevention of his sacrifice, and it is incumbent on me to defend this station of herdsmen. I will lift up this spacious mountain from its stony base and hold it up, as a large umbrella over the cowpens.' Having thus determined, Krishna immediately plucked up the mountain Govarddhana and held it aloft in one hand in sport, saying to the herdsmen, 'Lo, the mountain is on high, enter beneath it quickly and it will shelter you from the storm; here you will be secure and at your ease in places defended from the wind: enter without delay, and fear not that the mountain will fall.' Upon this, all the people, with their herds and their wagons and goods and the Gopis, distressed by the rain, repaired to the shelter of the mountain, which Krishna held steadily over their heads; and Krishna, as he supported the mountain, was contemplated by the dwellers of Vraja with joy and wonder; and, as their eyes opened wide, with astonishment and pleasure the Gópas and Gopis sang his praise. For seven days and nights did the vast clouds sent by Indra rain upon the Gokula of Nanda to destroy its inhabitants, but they were protected by the elevation of the mountain; and the slayer of Bala, Indra, being

foiled in his purpose commanded the clouds to cease. The threats of Indra, having been fruitless and the heavens clear, all Gokula came forth from its shelter and returned to its own abode. Then Krishna in the sight of the surprised inhabitants of the forests, restored the great mountain Govarddhana to its original site." Vishnu Purána 526.—*Ed.*]

This story is represented in PLATE XXXVII, from the Matsya Purána whence *Sir* W. JONES has thus poetically introduced it in his hymn to INDRA. The bard

——— " Smil'd, and, warbling in a softer mode,
Sang the red lightning, hail, and whelming rain
O'er *Gocal* green, and *Vraja's* nymph-lov'd plain,
By INDRA hurl'd, whose altars ne'er had glow'd,
Since infant KRISHNA rul'd the rustic train—
Now thrill'd with terror. Then the heavenly child
Call'd, and with looks ambrosial smil'd :
Then, with one finger rear'd the vast *Goverdhen*.
Beneath whose rocky burden,
On pastures dry, the maids and herdsmen trod :—
The lord of thunder felt a mightier god."

I have several pictures of his miracle, in which KRISHNA is always represented as a man, attended by his favourite mistress, RADHA, and sometimes by a multitude of shepherds and shepherdesses; the former with poles, steadying the uplifted sheltering mountain, a shower of rain and fire falling vainly on its summit.

The destruction of *Káliya* by KRISHNA is also a favorite subject with poets and artists. The combat took place in the river Jumna.

[Krishna, having dived into the pool, struck his arms in defiance and the snake-king, hearing the sound, quickly came forth: his eyes were coppery red, and his hoods were flaming with deadly venom: he was attended by many other powerful and poisonous snakes, feeders upon air, and by hundreds of serpent nymphs, decorated with rich jewels, whose earrings glittered with trembling radiance as the wearers moved along. Coiling themselves around Krishna, they all bit him with teeth from which fiery poison was emitted. Krishna's companions, beholding him in the lake encompassed by the snakes, twining around him, ran off to Vraja, lamenting and bewailing aloud his fate. "Krishna," they called out, "has foolishly plunged into the serpents' pool, and is there bitten to death by the snake-king, come and see." The cowherds and their wives and Yasoda, hearing this news, which was like a thunderbolt, ran immediately to the pool, frightened out of their senses, and crying, "Alas! alas! where is he?" The Gopís were retarded by Yasoda, who in her agitation stumbled and slipped at every step; but Nanda and the cowherds and the invincible Ráma hastened to the banks of the Yamuna, eager to assist Krishna. There they beheld him apparently in the power of the serpent-king, encom-

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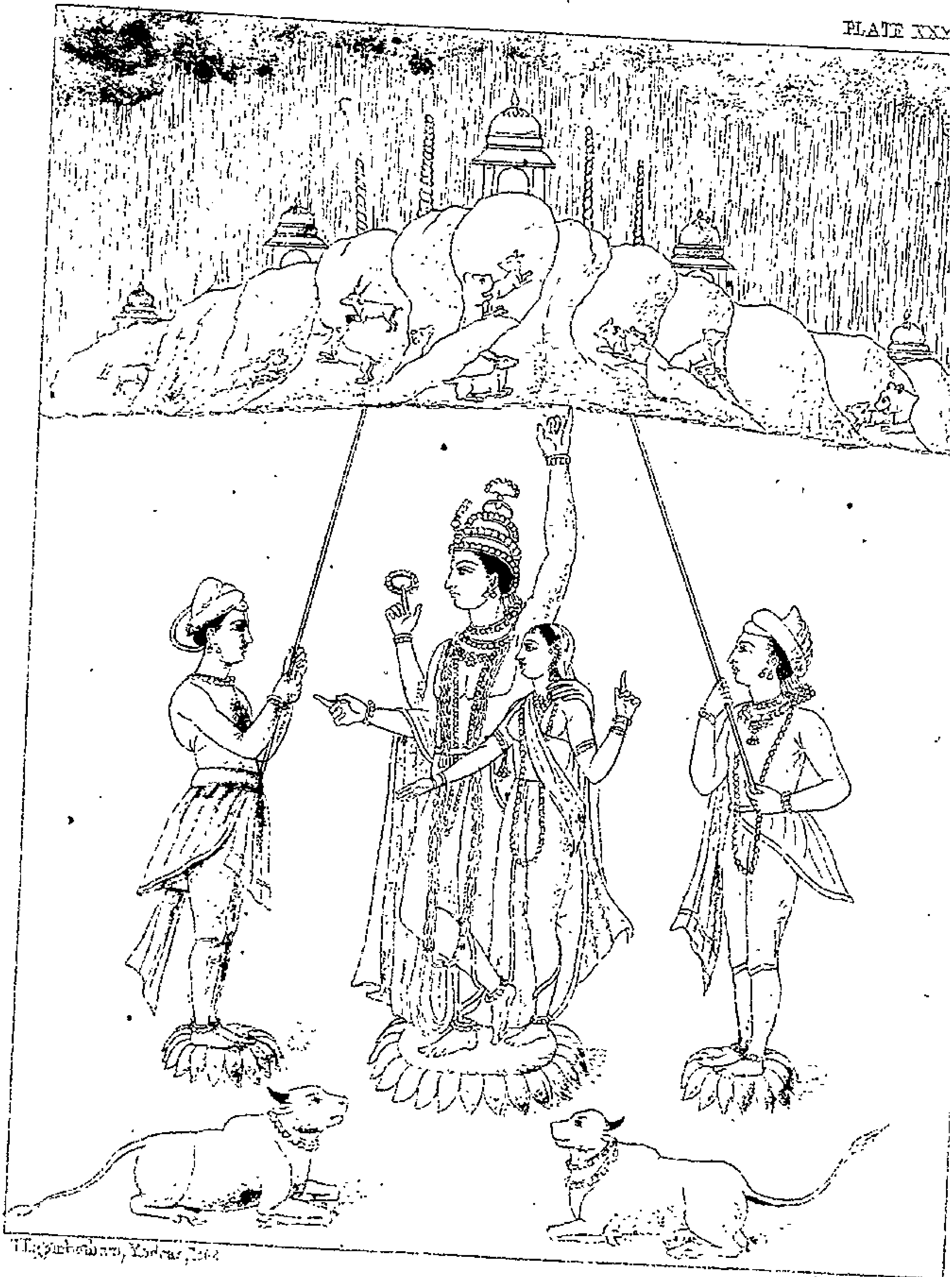
PLATE XXV



KRISHNA UPLIFTS THE MOUNTAIN GOVERDHANA.

passed by twining snakes, and making no effort to escape. Nanda, as soon as he set his eyes upon his son, became senseless; and Yasoda also, when she beheld him, lost all consciousness. The Gopís overcome with sorrow, wept, and called affectionately, and with convulsive sobs, upon Kesava. "Let us all," said they, "plunge with Yasoda into the fearful pool of the serpent-king. We cannot return to Vraja; for what is day, without the sun? What night, without the moon? What is a herd of heifers, without its lord? What is Vraja, without Krishna? Deprived of him, we will go no more to Gokula. The forest will lose its delights; it will be like a lake without water. When this dark lotus leaf complexioned Hari is not present, there is no joy in the maternal dwelling." Krishna smiled gently, and speedily extricated himself from the coils of the snakes. Laying hold of the middle hood of their chief with both his hands, he bent it down, and set his foot upon the hitherto unbended head, and danced upon it in triumph. Whenever the snake attempted to raise his head, it was again trodden down, and bruises were inflicted on the hood by the pressure of the toes of Krishna. Trampled upon by the feet of Krishna, as they changed position in the dance, the snake fainted, and vomited forth much blood." Vishnu Purána 513.—*Ed.*]

It has been surmised by respectable writers, that the subject here represented has reference to an awful event, figuratively related in our scripture; and KRISHNA is not only painted, as seen also in the preceding Plate, bruising the head of the serpent, but the latter is made to retort by biting his heel. Among my images and pictures of this deity (and they are very numerous, for he is enthusiastically and extensively adored, and his history affords great scope for the imagination,) I have not one original, nor did I ever see one, in which the snake is biting KRISHNA's foot; and I have been hence led to suspect, that the plates engraved in Europe of that action are not solely of Hindu invention or origin. I may easily err in this instance, but I am farther strengthened in the suspicion, from never having heard the fact alluded to in the many conversations that I have held with Brahmans and others on the history of this Avatára.

The subject so beautifully represented in PLATE XXXVIII is said to be Krishna—and his *Gopis*, as well in their characters of Apollo and the Muses, as in those of the Sun, and the planets in harmonious movements round him; and was formerly adduced in support of the idea, that the Hindus had a knowledge of the true solar system, a point that no longer requires proof. A legend is popularly related accounting for the multiplied appearances of KRISHNA in this *Rásamandala*, or circular dance. A number of virgins having assembled to celebrate in mirth and sport the descent of Krishna, the god himself appeared among them, and proposed a dance; and to remove the deficiency of partners, he divided himself

into as many portions as there were damsels, which number differs in different pictures.*

On certain holidays, most towns exhibit sets of these nocturnal dancers; all, however, males: ten, fifteen, or more, in a set, with a short stick in each hand, moving slowly in the direction of the sun: singing, and keeping time with awkward movements and stamping of the feet, and as awkwardly by turning to the persons before and behind; and alternately striking each other's sticks, as represented in the plate, to the subject of which such dances may perhaps allude. I have, however, seen a dance something like it, but much more animated with hand and foot, among the Moplahs a sect of Mahomedans, in Malabar.†

The comparison between Krishna and Apollo runs parallel in a great many instances. The destruction of Python by Apollo, the commentators tell us, means the purification of the atmosphere by the sun from the mephitic exhalations consequent to the deluge; and KRISHNA'S victory over the noxious *Káliya nága*, may, by those who, allegorizing all poetical extravagance deprive poetry of half its beauties, be explained in the same manner. In honour of KRISHNA'S triumph, games and sports are annually held in India, as the Pythic games were at stated times exhibited in Greece. Like the Pythian serpent in the temples of Apollo, *Káliya nága* enjoys also his apotheosis in those dedicated to the worship of KRISHNA; nor are arguments wanted toward identifying Serpentarius, on our sphere, with his formidable foe, and the theatre of the warfare, the river Yamuna, with the *via lactea*. So the variety of demons, sent to annoy KRISHNA, are perhaps the allegorical monsters of the sky, attempting in vain to obstruct his apparent progress through the heavens, where other constellations are fabled as

* Wilson's Vishnu Purána. 524.—*Ed.*

† "In the meditation upon Krishna, which is enjoined in the Brahma Vaivartta, he is to be contemplated in the centre of the Rása Mandala in association with his favorite Rádhá, but the Mandala described in that work is not a ring of dancers, but a circle of definite space at Vrindávana, within which Krishna, Rádhá, and the Gopis divert themselves, not very decorously. This work has probably given the tone to the style in which the annual festival, the Rása Yátrá, is celebrated in various parts of India, in the month of Kártika, upon the sun's entrance into Libra, by nocturnal dances, and representations of the sports of Krishna. A circular dance of men and women, however, does not form any prominent feature at these entertainments, and it may be doubted if it is ever performed. Some of the earliest laborers in the field of Hindu mythology have thought this circular dance to typify the dance of the planets round the sun (Maurice, Ancient History of Hindus, I, 108. II. 336); but there is no particular number assigned to the performers by any of the Hindu authorities, beyond its limitation to sixty-four. At the Rásámandala of the Brahma Vaivartta Rádhá is accompanied by thirty-six of her most particular friends amongst the Gopis, but they are each attended by thousands of inferior personages, and none of the crowd are left without male multiples of Krishna. The only mysticism hinted at in that Purána, is, that these are all one with Krishna: the varied vital conditions of one spirit being represented by the Gopis and the illusory manifestations of Krishna: he himself being supreme unmodified soul." Vishnu Purána 534. note.—*Ed.*

Higginbotham, Madras, 1864

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so many beautiful nymphs ready to receive him, and have given rise to allegories of his inconstancy.

Before we quit PLATE XXXVIII. I must notice, that, with the exception of the male and female figures piping in the centre, which are exact portraits, the artist, who made the drawing for the engraver from the sketch by my native painter, has, with my permission, given considerable grace and elegance to the subject, not possessed by the original: he has not, however, in any wise, deviated from it in points at all affecting the character of the composition, but merely improved on the attitudes and outline. Some pictures exhibit seven females making measured movements around a central deity; I have others with four: these we may, as our fancies suggest, suppose to refer to the planetary orbs, or to the seasons and their source.

PLATE XXXIX. exhibits a whimsical combination of KRISHNA and his damsels, the latter forming for him a palanquin: I have other pictures in which they take the forms of an elephant, a horse and a peacock. The original of the palanquin and horse are tinted pictures; the peacock and elephant form outline sketches. No stress can be laid on the number of the nymphs thus employed, as they differ in different subjects. I have had models in wax and in clay of the elephant similarly formed, in which the number nine was uniformly preserved. Many years back, at Oxford, I obtained a sketch of a picture of a palanquin similarly formed, copied from a book, marked LAUD. A. 181. in the Bodleian library. It is better imagined than that from which my plate is taken: one of the seven women, in rather a curious posture, forms the arch over the head of the deity—if, in that instance, it be meant for KRISHNA, which I rather doubt, as it seems in the style of a Mahomedan work, and his features and dress correspond. The book contains illuminated specimens of Arabic and Persian penmanship, with pictures.

PLATE XL. is taken from a very pretty coloured picture, given to me by my old friend *Major* JOHNSON, of the Bombay Engineers. KRISHNA is seldom drawn unattended by females, and where seen with but one, she is always said to be RA'DHA', his favourite mistress. RUKMINI had a mortal father, BHISHMAKA, he was king of Vidarbha, residing at Kundina. He had a son named Rukmin and a beautiful daughter termed Rukmini. Krishna fell in love with the latter and solicited her in marriage; but her brother who hated Krishna would not consent to the espousals. At the suggestion of Jarásandha and with the concurrence of his son, the powerful sovereign Bhishmaka affianced Rukmini to Sisupála; in order to celebrate the nuptials, Jarásandha and other princes, the friends of Sisupála assembled in the capital of Vidarbha; and Krishna attended by Balabhadra and many other Yádavas, also went to Kundina to witness the wedding. When there Hari contrived on

the eve of the nuptials to carry off the princess, leaving Ráma and his kinsmen to sustain the weight of his enemies.*

The winged figure in this Plate, pouring from the sky a golden glory on the head of KRISHNA, is singular. We have here seven damsels in attendance on the favoured deity, although the number of his regular wives is said to have been eight: viz. 1. RUKMINI, an incarnation of LAKSHMI.—2. JAMBAVATI.—3. KA'LINDI, daughter of the Sun.—4. SATYAVA'MA'.—5. LAKSHMA'NA'.—6. MITRAVINDA.—7. NAGNAJITI.—8. NIADRI. (Vishnu Purána 578.) Perhaps this PLATE may exhibit them all, his divine spouse being in the clouds, and, by a heavenly emanation, spiritualizing his seemingly mortal and carnal enjoyments. Besides these, he attached to him sixteen thousand women that he found virgins in the ample seraglio of Naraka a five-headed *asura*, whom for his manifold crimes, KRISHNA slew. The legendary tales, descriptive of these events, are of great length and variety. Each of these sixteen thousand and eight women bore him ten sons, and each supposed herself the exclusive favourite of her lord.†

In musical legends it is said, that there were, in the days of KRISHNA, sixteen thousand *Rágas*, or musical modes; or rather passions, or affections of the mind; and each of his *Ráginis*, or musical nymphs, selected one of these *Rágas*, in which to modulate her strains for affecting and securing the heart of the amorous and harmonious deity. This may perhaps mean, that KRISHNA, devoted to music, receives and enjoys every variety of modulation, multiplied to the number of 16,000, and fancifully personified in the form of nymphs, KRISHNA similarly multiplying himself into as many persons, or *Rágas*, as were requisite to espouse, or adapting himself to receive, the many-noted *Ráginis*.

As a specimen of the tales related of this sportive deity, I here give, as I find it in my memoranda, that of NA'RADA'S visit to the numerous chambers of KRISHNA'S *harem*, allusive, as it is thought, to the universality of the sun's equinoctial influence, or, more mystically, to the attribute of omnipresence.

It happened in Dwaraka a splendid city built by VISWAKARMA, by command of KRISHNA, on the sea-shore, in the province of Guzerat, that his musical associate, NA'RADA, had no wife or substi-

* Vishnu Purána 572.

† When Krishna had slain Naraka he "took possession of the wealth, elephants, horses and women which he had recovered from Naraka and which had been brought to Dwaraká by the servants of the demon and at an auspicious season, he espoused all the maidens whom Naraka had carried off from their friends; at one and the same moment he received the hands of all of them, according to the ritual, in separate mansions. Sixteen thousand and one hundred was the number of the maidens and into so many different forms did the foe of Madhu multiply himself, so that every one of the damsels thought that he had wedded her in his single person; and the creator of the world, Hari, the assumer of universal shape, abode severally in the dwelling of each of these his wives." Vishnu Purána, 589.—*Ed.*

PLATE XXXI

tute, and he hinted to his friend the decency of sparing him one from his long catalogue of ladies. KRISHNA generously told him to win and wear any one he chose, not immediately in requisition for himself. NA'RADA accordingly went wooing to one house, but found his master there; to a second—he was again forestalled; a third, the same; to a fourth, fifth, the same: in fine, after the round of 16,008 of these domiciliary visits, he was still forced to sigh and keep single; for KRISHNA was in every house, variously employed, and so domesticated, that each lady congratulated herself on the exclusive and uninterrupted possession of the ardent deity.

NA'RADA, the mythological offspring of SARASWATI, patroness of music, is famed for his talents in that science—so great were they, that he became presumptuous; and emulating the divine strains of KRISHNA, he was punished by having his *Vina* placed in the paws of a bear, whence it emitted sounds far sweeter than the minstrelsy of the mortified musician. I have a picture of this joke, in which KRISHNA is forcing his reluctant friend to attend to his rough visaged rival, who is ridiculously touching the chords of poor NA'RADA's *Vina* accompanied by a brother bruin on the cymbals. KRISHNA passed several practical jokes on his humble and affectionate friend; he metamorphosed him once into a woman; at another time, into a bear. But volumes, instead of pages, would be necessary to contain the thousandth part of the fables connected with the romantic history of KRISHNA.

KRISHNA's names are, like other deified personages, numerous. He being VISHNU, they enjoy several in common: MURARI, HERI, MADHAVA, (VISHNU destroyed the giant MADHU,) BHAGAVA'N, are among them.—GO'VINDA, GOPA'LA, GO'KA'LA, are derived from his occupation of herdsman.—GO'PINAT'HA, the Gopi's god.—MU'RLIDAR the Tuneful.—KE'SU, KE'SAVA, refer to the fineness of his hair; VA'NIMA'LI, to his pendent garland; YADAVA, VARSHNEYA, and VA'SUDE'VA, to his tribe and family.

The loves of KRISHNA and RA'DHA', which, in the writings and conversation of the Hindus, are as constantly adverted to as those of LEELI and MAJNUN, by Mahommedans, are said to mean, in their emblematical theology, the reciprocal attraction between the divine goodness and the human soul; and are told at large in the tenth book of the *Bhagavatha*: and are the subject of the beautiful pastoral drama, entitled *Gita Góvinda*, by JAYADEVA. On some other occasions, I have acknowledged my obligations to the translator of that exquisite poem, and am about to make from it copious extracts, descriptive of the person and appearance of KRISHNA, who is the immediate hero of the piece; as well as illustrative of the mystical style of Hindu theology, and of mythological allusions, that I can in no other mode so pleasingly introduce. The reader will occasionally call to mind, that some of the effusions must be received,

not literally, but emblematically, as in the mystical poetry of other people.*

The following tender lamentation of RA'DHA', for the absence of her lord, I commence my extracts with.—

"Though he takes recreation in my absence, and smiles on all around him, yet my soul remembers him, whose languishing reed modulates an air, sweetened by the nectar of his quivering lips, while his ear sparkles with gems, and his eye darts amorous glances; —him, whose locks are decked with the plumes of peacocks, resplendent with many coloured moons, and whose mantle gleams like a dark-blue cloud illumined with rainbows;—him, whose graceful smile gives new lustre to his lips, brilliant, and soft as a dewy leaf—sweet and ruddy as the blossoms of Bandhujiva, while they tremble with eagerness to kiss the daughters of the herdsman;—him, who disperses the gloom with beams from the jewels which decorate his bosom, his wrists, and his ancles—on whose fore-head shines a circlet of sandal wood, which makes even the moon contemptible, when it moves through irradiated clouds;—him, whose earrings are formed of entire gems, in the shape of the fish *makara* on the banners of love—even the yellow-robed god, whose attendants are the chief of deities, of holy men, and of demons;—him, who reclines under a gay *kadamba* tree, who formerly delighted me while he gracefully moved in the dance, and all his soul sparkled in his eyes. My weak mind thus enumerates his qualities; and though offended, strives to banish his offence. What else can it do? It cannot part with its affection for KRISHNA, whose love is excited by other damsels, and who sports in the absence of RA'D'HA'. Bring, O my sweet friend! that vanquisher of the demon KESIN to sport with me, who am repairing to a secret bower; who look timidly on all sides, who meditate with amorous fancy on his divine transfigura-

* The immoralities of Krishna are generally defended on other grounds than their mystical significance. The following illustration is taken from the Bhágavata.

"The king said: 'The divine lord of the world became partially incarnate for the establishment of virtue, and the repression of its opposite. How did he, the expounder, author, and guardian of the bulwarks of righteousness, practise its contrary, the corruptions of other men's wives? With what object did the lord of the Yadus (Krishna) perpetrate what was blameable? Resolve, devout saint, this our doubt. Suka said: 'the transgressions of virtue, and the daring acts which are witnessed in superior beings must not be charged as faults to those glorious persons, as no blame is imputed to fire, which consumes fuel of every description. Let no one other than a superior being ever even in thought practise the same: any one who through folly, does so, perishes, like any one not a Rudra, (drinking) the poison produced from the ocean. The word of superior beings is true and so also their conduct is sometimes (correct): let a wise man observe their command, which is right. These beings, O king, who are beyond the reach of personal feelings, have no interest in good deeds done in this world, nor do they incur any detriment from the contrary. How much less can there be any relation of good or evil between the lord of all beings, brute, mortal, and divine, and the creatures over whom he rules?" (i. e. since he is entirely beyond the sphere of virtue and vice, how can any of his actions partake of the nature of either?)" Muir's Sanscrit Texts, IV, 42.—*Ed.*

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PLATE XI

Lithographed Madras 1834 — A. Barren, Lithog.

RADHA AND KRISHNA

tion. Bring him, whose discourse was once composed of the sweetest words, to converse with me, who am bashful on his first approach, and express my thoughts with a smile sweet as honey."*

That god, whose cheeks are beautified by the nectar of his smiles, whose pipe drops in ecstasy from his hand, I saw in the grove encircled by damsels of Vraja; who gazed on him askance from the corner of their eyes. I saw him in the grove with happier damsels; yet the sight of him delighted me. Soft is the gale that blows over yon clear pool, and extends the clustering blossoms of the voluble asoka; soft, yet grievous to me is the absence of the foe of MADHU. Delightful are the flowers of the Amra, on the mountain top, while the murmuring bees pursue their voluptuous toil; delightful, yet afflicting to me, O friend! is the absence of the youthful KESAVA."

KRISHNA, afflicted by the jealous anger of RA'D'HA', exclaims—

"Grant me but a sight of thee, O lovely RADHICA! for my passion torments me. I am not the terrible MA'HE'SA: a garland of water lilies, with subtile threads, decks my shoulders—not serpents with twisted folds: the blue petals of the lotos glitter on my neck—not the azure gleam of poison: powdered sandal wood is sprinkled on my limbs—not pale ashes. O, god of love! mistake me not, for MAHA'DE'VA; wound me not again; approach me not in anger; hold not in thy hand the shaft barbed with an amra flower. My heart is already pierced by arrows from RA'DHA''S eyes, black and keen as those of an antelope; yet mine eyes are not gratified by her presence. Her's are full of shafts; her eyebrows are bows, and the tips of her ears are silken strings: thus armed by ANANGA, the god of desire, she marches, herself a goddess, to ensure his triumph over the vanquished universe. I meditate on her delightful embrace; on the ravishing glances darted from the fragrant lotos of her mouth; on her nectar-dropping speech: on her lips, ruddy as the berries of the *Vimba*."

RA'DHA', half pacified, thus tenderly reproaches him.—

"Alas! alas!—Go MADHAVA—depart KE'SAVA; speak not the language of guile: follow her, O lotos-eyed god—follow her, who dispels thy care. Look at his eyes, half opened, red with waking through the pleasurable night—yet smiling still with affection for my rival. Thy teeth, O cerulean youth! are as azure as thy complexion, from the kisses which thou hast imprinted on the beautiful eyes of thy darling, graced with darkblue powder; and thy limbs, marked with punctures in love's warfare exhibit a letter of conquest, written in polished sapphire with liquid gold."

KRISHNA is thus farther described, in the same poem :—

* Some portions of this and some other extracts are omitted. It is matter of surprise that they should ever have been put into plain English.—*Ed.*

"His azure breast glittered with pearls of unblemished lustre, like the full bed of the cerulean Yamuna, interspersed with curls of white foam. From his graceful waist flowed a pale yellow robe, which resembled the golden dust of the water lily, scattered over its blue petals. His passion was inflamed by the glances of her eyes, which played like a pair of water birds with azure plumage, that sport near a full blown lotos on a pool, in the season of dew. Bright earrings, like two suns, displayed, in full expansion, the flowers of his cheeks and lips, which glistened with the liquid radiance of smiles. His locks, interwoven with blossoms, were like a cloud variegated with moon-beams; and on his forehead shone a circle of odorous oils, extracted from the sandal of Malaya—like the moon just appearing on the dusky horizon; while his whole body seemed in a flame, from the blaze of unnumbered gems."

In the following animated apostrophe, KRISHNA is immediately identified, not only with VISHNU, "who reclines on the bosom of KAMALA," and "sits on the plumage of GARUDA," and in the Kurma and Ráma Avatáras, but with the Sun, "from whom the day star derives his effulgence;" and with BRAHMA, "who called three worlds into existence;" and with MAHA'DE'VA, "sipping nectar from the radiant lips of PEDMA:"—

"Oh thou, who reclinest on the bosom of KAMALA, whose ears flame with gems, and whose locks are embellished with sylvan flowers—thou, from whom the day star derived his effulgence; who slew the venom-breathing Káliya; who beamedst, like a sun, on the tribe of YADU, that flourished like a lotos—thou, who sittest on the plumage of GARUDA; who, by subduing demons, gavest exquisite joy to the assembly of immortals—thou, for whom the daughter of JANAKA was decked in gay apparel—thou, whose eye sparkles like the water lily—who calledst three worlds into existence—thou, by whom the rocks of Mandara were easily supported; who sippest nectar from the radiant lips of PEDMA, as the fluttering *Chacora* drinks the moon-beams;—be victorious, O HERI, lord of conquest!"

But we must recollect, that the seemingly amorous conflicts of these ardent lovers are mere mystical descriptions of "the reciprocal attraction between the divine goodness and the human soul."—This is the emblematical theology that Pythagoras admired and adopted; that the Sufi poets, Hafez, Sadi, and others among the Persians, and Solomon also, in his fine song, so beautifully inculcate. Like our quietists and enthusiasts, and saints, in a mode not easily comprehended by the sinful and unenlightened; or, at any rate, not believed by them to be very permanent, however innocent its institution; "they profess eager desire, but without carnal affection; and circulate the cup, but no material goblet: in their sect, all things are spiritual—all is mystery within mystery."—See *Sir* WILLIAM JONES's admirable Essay on the Mystical Poetry of the Persians and Hindus, in the third volume of the Asiatic Researches:

in which a translation of the *Gíta Góvinda* of JAYADEVA is introduced.

Quitting these mystical rhapsodists, let us turn to a work of a different description, and observe the terms in which KRISHNA is described in the *Bhagavat Gíta.* It will not be easy to exceed them in sublimity, divesting them of their local and mythological allusions, even in genuine theological language.

ARJUNA the son of PANDU, addresses KRISHNA (Gíta, p. 86.) as "the Supreme BRA'HM: the most holy; the most high God; the Divine Being before all other Gods; without birth; the mighty Lord; God of Gods; the universal Lord." In different parts of the Gíta he says of himself—"I am, of things transient, the beginning, the middle, and the end: the whole world was spread abroad by me in my invisible form. At the end of the period Kalpa all things return into my primordial source; and, at the beginning of another Kalpa I create them all again.—I am the creator of mankind; uncreated, and without decay.—There is not any thing greater than I; and all things hang on me, even as precious gems on a string.—I am the understanding of the wise, the glory of the proud, the strength of the strong; I am the eternal seed of all nature; I am the father and mother of this world, the grandsire, and the preserver; I am death and immortality; I am entity and nonentity; I am never-failing time; I am all-grasping death; and I am the resurrection."—

SANJAYA one of the interlocutors of the Gíta, describes KRISHNA, as he revealed his "million forms divine" to ARJUNA "covered with every marvellous thing—the eternal God, whose countenance is turned on every side. The glory and amazing splendour of this mighty being may be likened to the sun, rising at once into the heavens with a thousand times more than usual brightness.—The son of PA'NDU then beheld, within the body of the God of Gods, standing together, the whole universe divided forth into its vast variety."—Page 90.

ARJUNA terrified at this wondrous exhibition, exclaims: "Thou art the Supreme Being! I see thee without beginning, without middle, and without end; of valour infinite, of arms innumerable; the Sun and Moon thy eyes; thy mouth a flaming fire; and the whole world shining with thy reflected glory. Having beholden thy dreadful teeth, and gazed on thy countenance, emblems of Time's last fire, I know not which way I turn; I find no peace.—Have mercy then, O God of Gods! thou mansion of the universe! and show me thy celestial form; with the diadem on thy head, and thy hands, armed with the club and *chakra.*—Assume then, O God of a thousand arms! image of the universe! thy four-armed form."—Page 91.

[The notice, given above, of a work so celebrated as the Bhagavat Gíta, is very meagre; and as that treatise is likely to assume a very important position in the religious polemics of the future, I am induced to add two extracts, as a further illustration of the subject. The first is taken from Prof. Williams' Lectures on Indian Epic

Poetry, and will serve to give an idea of the matter and style of the Poem. The second is from the very able Introduction to a translation of the Bhagavat Gíta by J. Cockburn Thomson and contains a just estimate of the ethical principles expounded by the Gíta.

"It combines the Pantheism of the Vedánta with the more modern principle of Bhakti, or devotion to Krishna as the supreme Being; and teaches that renunciation of the world ought not to involve the avoidance of action or the neglect of professional duties. These doctrines are propounded in a discourse supposed to take place between Krishna, acting as Arjuna's charioteer, and Arjuna himself, in the chariot, stationed between the rival armies just before the commencement of the battle. Arjuna, seeing his relatives drawn up in battle array, is suddenly struck with compunction at the idea of fighting his way to a kingdom through the blood of his kindred. He confides his misgivings to Krishna in the following words: "Beholding my kindred about to engage in killing one another, my limbs give way, my face dries up, my body trembles; I will not fight O Krishna. I seek not victory nor a kingdom. What shall we do with a kingdom? What with enjoyments or with life itself, when we have slain these relations?" Krishna replies in a long metaphysical dialogue, full of fine passages, the moral of which is that as Arjuna belongs to the military caste his duty is to fight. He is urged not to hesitate about slaughtering his relations by an argument drawn from the eternal existence of the soul, which I will now translate.

The wise grieve not for the departed, nor for those who yet survive.
Ne'er was the time when I was not, nor thou, nor yonder chiefs; and ne'er
Shall be the time when all of us shall be not; as the unbodied soul
In this corporeal frame moves swiftly on through boyhood, youth, and age,
So will it pass through other forms hereafter—be not greived thereat.
The man whom pain and pleasure, heat and cold affect not, he is fit
For immortality: that which is not cannot be—and that which is
Can never cease to be. Know this;—the Being that spread this universe
Is indestructible; who can destroy the indestructible?
These bodies that enclose the everlasting soul, inscrutable,
Immortal have an end—but he who thinks the soul can be destroyed,
And he who deems it a destroyer, are alike mistaken: it
Kills not, and is not killed; it is not born, nor doth it ever die;
It has no past nor future—unproduced, unchanging, infinite: he
Who knows it fixed, unborn, imperishble, indissoluble,
How can that man destroy another, or extinguish aught below?
As men abandon old and threadbare clothes to put on others new,
So casts the embodied soul its worn out frame to enter other forms.
No dart can pierce it; flame cannot consume it, water wet it,
Nor scorching breezes dry it: indestructible, incapable
Of heat or moisture or avidity—eternal, all-pervading,
Steadfast, immoveable; perpetual, yet imperceptible,
Incomprehensible, unfading, deathless, unimaginable."*

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* Indian Epic Poetry, Williams, 32.

"The method of combating the influence of the world, put forward by the Bhagavat-Gíta, in place of asceticism, is simple, if not easy. It consists in destroying all attachment to it. When this is done, our actions are no longer prompted by interested motives, but performed as a duty or a sacrifice with the Supreme Being ever before our eyes. But this attachment to the world can only be conquered by subjection of the heart, which is, of course, its seat. The affections of the heart are, however, received from without. The heart naturally dislikes that which does not please it; but the perception of such external objects as please or displease, is acquired through the medium of the senses, which connect the internal man with external matter. Patanjali, therefore, would annul their influence on the heart by removing them from the objects which are likly to please or displease it most. Our author, on the other hand, would allow their influence to continue, but would subject the heart so completely, as to make it of no effect. This subjection is accomplished by devotion. Man must be resolute and firm. He must keep the one object of final emancipation ever before him, and while he restrains his thoughts from all worldly and external objects, meditating only on the Supreme Being, he must, by the power of the soul over the body, and by the strength of his own will, prevent his heart from experiencing either affection or aversion towards the objects of which it receives impressions through the senses. Passion of every kind is the gate of destruction, and must, therefore, be subdued. One object of desire alone is allowed to the heart, and this is final emancipation. One thing alone must be loved; one thing alone attentively thought upon, and this is the Supreme Being. Complete equanimity, complete indifference to pain, pleasure, love or hate, to all worldly matters must be acquired before this devotion to the Supreme One can be steadily fixed in the heart. In every action of life, that being alone must be uppermost in our thoughts. We must remember that the action performed is not done for our own sakes, with any interested motive, but as an offering of love and duty to the Supreme Being, in purity and equality of heart.

In this, at least, there is no fanaticism, as there may be in the asceticism taught by Patanjali. This is, at least, a sensible and religious doctrine; and if we add to it faith and love, will be even a Christian doctrine. And would that in the present selfish age, and this northern active clime, it could be applied and successfully carried out by Christians, as we call ourselves! It is the teaching of our Saviour when he bids us to hate father and mother, and take up the cross, and when He points to the lily of the field, which toils and spins not, but puts faith in its Creator to give it nourishment. We, too, should have *our* final emancipation, our salvation ever as our only desire, and *our* Supreme Being—so far superior, so far more loveable than the imperfect deity of the Hindu philosopher—ever as our chief object of love. We, too, should do our duty in this world without self-interest and attachment, and morally

renounce the world in the rejection of all interest in it. The great outcry against this doctrine is, that it is unnatural. Nature bids us take an interest in the world. Nature fills with emulation and ambition. It is natural to love advancement, prosperity, increase of wealth. It is natural to depend on ourselves alone, and not to put much faith in the promise of God, who will not help us, if we do not help ourselves. All this, it is true, is natural. But it is natural to sin, and very unnatural to act uprightly; and the want of nature is no ground for accusation of our doctrines.

But we must not be carried away by enthusiasm at the apparent Christianity of the doctrines of our philosopher. We must not forget how much of the genuine Brahman lies beneath this upper coating, nor arrogate for him more than the praise due to a clever reformer and a wise ethical philosopher. Had our author had more courage, had his policy been less conciliatory, had he sought to establish the theories of which he dreamed, independent of the rank systems to which he conceded so much, the result of his teaching *might* have been different. We say *might*, for as well strive to wash the Ethiopian white, as to convert the native of the north and centre of India from the belief which the climate, aided by the continual teaching of master minds through long ages, has planted deeply in his bosom. The Bhagavat-Gíta obtained an exalted reputation in India, but its doctrines, like those of the Vedas, were applied as its students listed. The resignation, the indifference, the inertness, and the fatalism of the Hindu still remained, as it will remain for ages, and the banks of the Ganges will never be crowded by a Christian population till the doctrines taught be enslaved to the character of the audience."* *Ed.*]

Under the head PA'RVATI, mention is made of the festival of Holi, more classically called *Hulica*; otherwise *Phalgotsava*, meaning the festival of Phalguna, it occurring in the month of that name, commencing about the full moon, at the approach of the vernal equinox. It is one of the greatest festivals among the Hindus, and almost all sects seem to partake in its festivities; and all ranks, from kings downward, appear animated by the season, which is peculiarly dedicated to KRISHNA. Images of the deity are carried about in palanquins and on elephants, horses, &c., attended by music and singing, and various antics. People of condition receive numerous visitors, who are entertained with dancing girls, music, singing, betel, and rose-water. I have had the honour of visiting his Highness the present Peshwa, and divers other great men of the court of Poona, on the occassion of this festival. I find in my memoranda, an estimate of upwards of two hundred dancing girls being at the Peshwa's palace: the songs are exclusively in honour of KRISHNA, and hailing the return of the season, personified under the name of VASANTA. Although the songs be exclusively in honour of KRISHNA, the sub-

* Bhagavad-gíta by J. Cockburn Thomson. Introduction CIX.

ject affords a very extensive range for poetical effusion. As well as Vasanta his friend KA'MA, the god of love, who is, as we have seen, KRISHNA'S son, and a host of allegorical personages, can easily be introduced.

[ I take this opportunity of placing before the reader lengthened details of the Holi festival, so far as it is observed in honor of Krishna. My extracts are taken from Professor Wilson's essay on the Festivals of the Hindus. (Works Vol i. 151). The observance of this festival amongst the Tamil people in honor of Káma, the god of love, will be noticed afterwards.

"As publicly commemorated in Bengal, the Dola Yatra, or swinging festival, begins on the fourteenth day of the light half of Phálguna (about the middle of March). The head of the family fasts during that day. In the evening fireworship is performed; after which the officiating Brahman sprinkles upon an image of Krishna, consecrated for the occasion, a little red powder, and distributes a quantity of the same among the persons present. This powder termed Phalgu, or Abira, is made chiefly of the dried and pounded root of the Curcuma Zerumbet; or of the wood of the Cœsalpinia Sappan, which are of a red colour, or in some places the yellow powder of Turmeric is substituted. After this ceremony is concluded a bonfire is made on a spot previously prepared, and a sort of Guy Fawkes-like effigy termed Holiká, made of bamboo laths and straw, is formally carried to it and committed to the flames. In villages and small towns the bonfire is public and is made outside the houses. The figure is conveyed to the spot by Brahmans or Vaishnavas, in regular procession, attended by musicians and singers. Upon their arrival at the spot, the image is placed in the centre of the pile, and the ministering Brahman, having circumambulated it seven times, sets it on fire. The assistants should then immediately return to their homes. The remainder of the day is past in merriment and feasting.

Before daylight on the morning of the fifteenth the image of Krishna is carried to the swing, which has been previously set up, and placed in the seat or cradle, which, as soon as the dawn appears, is set gently in motion for a few turns. This is repeated at noon, and again at sunset. During the day, the members of the family and their visitors, who are numerous on this occasion, amuse themselves by scattering handfuls of red powder over one another, or by sprinkling each other with rosewater, either plain or similarly tinted. The place where the swing is erected is the usual site of the sport, and continues so for several days. Boys and persons of the lower orders sally forth into the streets and throw the powder over the passengers, or wet them with the red liquid thrown through syringes, using, at the same time abusive and obscene language. In the villages, the men generally take part in the mischief, and persons of respectability and females are encountered with gross

expressions, or sometimes with rough usage, and rarely, therefore, trust themselves out of their houses whilst the license continues.

The people of Orissa have no bonfire at the Dola Yátrá, but they observe the swinging and scattering of the Abira, they have also some peculiar usages. Their Gosáins, and Brahmans, followers of Chaitanya, carry in procession the images of the youthful Krishna to the houses of their disciples and their patrons, to whom they present some of the red powder and atr of roses, and receive presents of money and cloth in return.

The caste of Gopas, or cowherds, is every where prominently conspicuous in this ceremony, and especially so amongst the Uriyas; and at the Dola Yátrá, or Holi, they not only renew their own garments, but all the harness and equipments of their cattle; they also bathe them and paint their foreheads with sandal and turmeric. They themselves collect in parties, each under a leader or chorœgus, whom they follow through the streets, singing, and dancing, and leaping, as if wild with joy. A curious part of their proceeding, suggesting analogies, possibly accidental, with some almost obsolete usages amongst ourselves, is their being armed with slender wands; and as they go along, the leader every now and then halts and turns round to his followers, and the whole clatter their wands together for an instant or two, when they resume their route, repeating their vociferations and songs, chiefly in praise of Krishna or in commemoration of his juvenile pastimes.

Although the Holi is considered in some parts of Hindustan to begin with the vernal fifth, or Vasanta Panchami, yet the actual celebration of it, even in Upper India, does not take place till about ten days before the full moon of Phálguna. The two first days of this term are of preparation merely; new garments, red or yellow are put on, and families feast and make merry together; on the eighth day, the work proceeds more in earnest: images of Krishna are set up and worshipped, and smeared with red powder, or sprinkled with water, coloured with the same material. In the villages and towns, where there is no Anglo-Indian police to interfere, the people, having selected an open spot in the vicinity, bring thither gradually the materials of a bonfire,—wood, grass, cowdung, and other fuel. The head men of the villages, or the chiefs of the trades, first contribute their quotas; the rest collect whatever they can lay hands upon,—fences, door posts, and even furniture, if not vigilantly protected. If these things be once added to the pile, the owner cannot reclaim them, and it is a point of honor to acquiesce —any measures, however, are allowable to prevent their being carried off. During the whole period, up to the fifteenth day, the people go about scattering the powder and red liquid over each other, singing and dancing, and annoying passengers by mischievous tricks, practical jokes, coarse witticisms, and vulgar abuse. In the larger towns which are subject to British authority, the

festival is restricted to three days and the celebrants are not permitted to attack indifferent passers by of any degree. In Calcutta little of the festival is witnessed except among the Palanquin bearers, who are generally permitted by their masters to devote a few hours of the forenoon, for two or three days to amuse themselves by staining each others' faces and clothes, and singing and dancing, and sometimes getting tipsy. They do not venture to throw the powder over their masters, but they bring a small quantity with some sweetmeats on a tray, and the courtesy is acknowledged by those who do not despise national observances and the merry-making of their dependants by placing two or three Rupees upon the platter. In the native regiments a little more license is allowed, and the officers are gently bepowdered with the abíra; and at the courts of Hindu princes, when such things were, the British Resident and the officers of his suite were usually participators in the public diversions of their Highnesses. An amusing account of the proceedings at the Court of Maharaj Dowlat Rao Sindhia is given by Major Broughton, in his letter from a Marhatta camp.

We have, however, in this digression rather anticipated matters, and must return to the fourteenth day, by which time the pile of the bonfire is completed. It is then consecrated and lighted up by a Brahman, and when the flames break forth, the spectators crowd round it to warm themselves, an act that is supposed to avert ill-luck for the rest of the year; they engage also in some rough gambols, trying to push each other nearer to the fire than is agreeable or safe, and as the blaze declines, jump over it and toss about the burning embers; when the fuel is expended and the fire extinct which is not until the fifteenth or full moon, the ashes are collected and thrown into the water. Such of these celebrants as are Saivas take up part and smear their bodies over with them in imitation of Siva. According to Colonel Tod, the practice of the Rájputs conforms so far to the original institution, that for forty days after the Vasanta Panchami, or up to the full moon of Phálguna, the utmost license prevails at Udaypur, both in word and action; the lower classes regale on stimulating confections and intoxicating liquors, and even respectable persons roam about the streets like bacchanals, vociferating songs in praise of the powers of nature. The chief orgies, however, take place after the beginning of Phálguna, when the people are continually patrolling the streets, throwing the common powder at each other, or ejecting a solution of it from syringes until their clothes and countenances are all of the same dye. A characteristic mode of keeping the festival is playing the Holi on horseback, when the riders pelt each other with balls of the red powder, enclosed in thin plates of talc which break when they strike.

On the full moon, or Púrnimá, theRáná goes in state to an open pavilion in the centre of a spacious plain, where he is attended

by his chiefs, and passes an hour, listening to the Holi songs. The surrounding crowd amuse themselves with throwing the red powder on all within their reach. After this, the Ráná feasts his chiefs and presents them with cocoanuts and swords of lath, in burlesque of real swords; "in unison," Tod observes, "with the character of the day, when war is banished, and the multiplication not the destruction of man is the behest of the goddess who rules the Spring." At nightfall the forty days conclude with the burning of the Holi, when they light large fires into which various substances as well as the abira are cast, and around which groups of children are dancing and screaming in the streets. The sports continue till three hours after sunrise, when the people bathe, change their garments, worship and return to the state of sober citizens; and princes and chiefs receive gifts from their domestics.

According to one account Holi is the same as the female demon Pútaná, of whom it is related in the Vishnu and Bhágavata Puránas, and in the popular biographies of Krishna taken from them, that she attempted to destroy the baby Krishna, by giving him her poisoned nipples to suck. The little god, knowing with whom he had to deal, sucked so hard and perseveringly that he drained the Rakshasi of her life. The popular legend adds that the dead body disappeared, and the Gopas, or cowherds of Mathura burnt the Rakshasi therefore in effigy. The chief authority for the institution of the Holi, however, is the Bhavishyottara Purána, and as an authentic representation of the popular notion which now prevails, and which is nevertheless no doubt erroneous, I shall give a translation of the legend told in that compilation.

" Yudhishthira said, " Tell me, Janárdana, wherefore on the full moon Phálguna, a festival is celebrated in the world, in every village, and in every town; why are children playing and dancing in every house, why is the Holika lighted, what words are uttered, what is the meaning of the name Attataja, what of Siloshná, what divinity is worshipped at this season, by whom was the rite instituted, what observances are to be practised? Give me, Krishna, a full account of these things." Krishna replied: 'In the Krita age, Yudhishthira, there was a king named Raghu, a brave warrior, endowed with all good qualities, a kind speaker, and deeply read in the Vedas; he had subdued the whole earth, had brought all its princes under his authority, and virtuously cherished his subjects, as if they had been his own children. In his reign there was neither famine, nor sickness, nor untimely death, nor any iniquity, nor departure from the precepts of religion. Whilst he was thus governing his kingdom, agreeably to the duties of his regal caste, all his people came to him and called upon him to preserve them. They said, 'Lo, into our houses a female Rakshasa named Dun'd'há enters, both by day and night, and forcibly afflicts our children, and she cannot be driven out either by charmed bracelets, or by water, or by seeds of mustard, or by holy teachers skilful in ex-

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orcisms. Such, Oh king! as we have related, is the story of Dun'd'há.'

"When the king heard these things, he consulted the Muni Nárada. The Muni replied: 'I will tell you by what means the fiend is to be destroyed. This day is the fifteenth of the light fortnight of Phálguna; the cold season has departed, the warm weather will commence with dawn. Chief of men! let the assurance of safety be this day given to your people, and let them, freed from terror, laugh and sport! let the children go forth rejoicing, like soldiers delighted to go to battle, equipped with wooden swords. Let also a pile of dry wood and stones be prepared, and let it be lighted according to rule, while incantations are recited destructive of wicked fiends. Then let the people, fearless, thrice circumambulate the fire, exclaiming, 'Kila, kila!' and clapping their hands; and let them sing and laugh, and let every one utter without fear, whatever comes into his mind. In various ways, and in their own speech, let them freely indulge their tongues, and sing and sing again a thousand times, whatever songs they will. Appalled by those vociferations, by the oblation to fire, and by the loud laughter (at't'ahsa) of the children, that wicked Rákshasi shall be destroyed, and thenceforth the festival of the Holiká shall be renowned among mankind. Inasmuch as the oblation to fire (homa), offered by the Brahmans upon this day, effaces sin and confers peace upon the world (loka), therefore shall the day be called the Holiká; and inasmuch as the day of full moon comprises the essence of all lunations, so from its intrinsic excellence is Phálguna the bestower of universal happiness. On this day, upon the approach of evening, children should be detained at home; and into the court-yard of the house, smeared with cowdung, let the master of the house invite many men, mostly youths, having wooden swords in their hands: with these they shall touch the children, with songs and laughter, and thus preserving them, shall be entertained with boiled rice and sugar. Thus Dun'd'há is to be got rid of at the hour of sunset, and by this means the safety of children is ensured on the approach of night."

The same authority describes a domestic ceremony to be held on the following morning, when offerings are to be made to a water-jar, as a type of Vishnu; and presents are to be given to bards, singers, and Brahmans. The observance of this secures the enjoyment of all desires, and the continuation of life, wealth, and prosperity.

Of the songs that are sung at this season, the character is generally said to be highly exceptionable. All that I have had an opportunity of seeing are characterised by little else than insipidity; they are short, seldom exceeding two or three stanzas, the first of which is repeated as a sort of refrain or burden, and the whole song is sung da capo, over and over again. They are either praises of the month or allusions to the juvenile Krishna, in connection with

the festival, and are supposed to be uttered by the female companions of his boyish frolics in Vrindávana. The following are a few of them :

I.

"Oh friend! proud as you are of your youth, be careful of your garments. The month of Phálguna fills with grief those whose lovers are far away. Oh friend! proud as you are of your youth," &c.

II.

"The month of Phálguna has arrived ; I shall mingle with the crowd, and partake of the sports of the Holi. Oh friend! an hour of pleasure is worth a night of mortification. The month of Phálguna has arrived," &c.

III.

"I met on my way the lord of Vrindávana : how can I go to fetch water? If I ascend the roof, he pelts me with pellets of clay ; if I go to the river, he sprinkles me over with red powder ; if I repair to Gokul, he showers upon me tinted dust. Thus he drives me distracted. I met in the way the lord of Vrindávana."

IV.

"My beloved has sent me a letter to summon his bride home ; I blush for my unworthiness. How can I repair to one who knows my imperfections? I blush for my unworthiness. The letter is prepared, but no female friend accompanies me. I blush for my unworthiness, now that my lover summons me home."

V.

My boddice is wet through ; who has thrown the tinted liquor upon me? It is Kanhaiya, the son of Nanda. It is the month of Phálguna. My boddice is wet through," &c.

VI.

"Oh lord of Vraj! gaily you sport to the merry sound of the tabor, and dance along with the nymphs of Vrindávana. Oh lord of Vraj!" &c. *Ed.*]

Besides the *Holi*, several other holidays, especially in honour of KRISHNA, occur: on one, gifts of water and grain, particularly of barley, with oblations of perfumes, and other religious rites, produce fruit without end in the next world. Another festival is called *Rat'ha jattra*, or the festival of the chariot, in which the images of KRISHNA and BALA RAMA are borne about in a car by day: on this occasion KRISHNA is worshipped as JAGANATHA, or lord of the universe. At the temple of that name, the concourse of people is very great: the rising of the moon is the sign for the commencement of the feast, which must end when it sets. There is, doubtless, some astronomical allegory connected with these ceremonies.

KRISHNA fought eighteen bloody battles with DE'VA-KA'LA-YAVANA, in common language called DEO-CALYUN, whence the Greeks easily made Deucalion(?) He is represented in the Puránas, as a most powerful prince, who lived in the western parts of India; and is called an incarnate demon, because he opposed KRISHNA, and was very near defeating his ambitious projects: indeed KRISHNA was worsted in the seventeen first battles, and according to the express words of the *Puránas* was forced to have recourse to treachery, by which Kálayavana was totally defeated in the eighteenth. The title of Déva is not of course given to Kálayavana in the Puránas, but would probably have been given him by his descendants and followers, and by the numerous tribes of Hindus, who to this day, call KRISHNA an impious wretch, a merciless tyrant, an implacable and most rancorous enemy.

The act of treachery to which KRISHNA was forced to have recourse, to destroy Kálayavana was this—

MUCHU-KUNDA, having defeated and humbled the Daityas obtained from INDRA, and the grateful gods, a boon; permitting him, being sorely fatigued, to sleep till the coming of KRISHNA, denouncing instant destruction from the fire of his eye, should it open on any arousing intruder. KRISHNA, aware of this, fled, pursued by his potent foe, toward the cave wherein slept MUCHU-KUNDA, and placing himself near his pillow, (some accounts say he threw his yellow mantle over the person of the sleeper,) awaited the pursuit of KA'LAYAVANA; who arriving, and finding a man asleep, or mistaking him for his yellow-robed adversary, struck him several times, and awoke him, and was instantly reduced to ashes by a flame that issued from the opening eye of the aroused sleeper.—See WILFORD on *Mount Caucasus.*—*As. Res.* Vol. VI. p. 509.*

I have, in my possession, a summary of the life and actions of the "All-conquering HERI," translated by my old and valued friend Colonel BODEN, of the Bombay establishment, from the work, comprised in thirty-six chapters, of SRIDHARA SWA'MI. It details many escapes of the infant from the machinations of his devoted uncle, KANSA; among them, and not noticed heretofore, that he sent TRAMBAT *asura* in the shape of a whirlwind which, in the vain effort to carry off KRISHNA, injured very severely the city of Gókal. This may, perhaps, have foundation in some historical fact. Another attempt, of crushing him by the oversetting of a waggon, was equally fruitless. Eleven thousand malevolent genii then essay his destruction, but meet their fate through the agency of a host of *Gandharvas*, (celestial choristers.) On another occasion, HANUMA'N complied with KRISHNA's requisition, and destroyed some of the base emissaries of KANSA. The *asuras*, DEVANTEKA and NERANTEKA, assumed the shape of lions, and attacked KRISHNA and his

* Wilson's Vishnu Purána 565.—*Ed.*

brother BALA BHADRA, but were themselves destroyed: other *asuras* took the form of snakes, birds, &c. equally in vain. BRAHMA himself attempted fruitlessly to interrupt the happy pastimes of KRISHNA and his companions, who had retired with their herds into a forest; and he is, in the sequel, forced to recognize the supremacy of the pastoral god.

In recompense for a rigorous course of meritorious penance, a Raja obtained possession of the inestimable solar gem, called *Syamantaka* which he rather disdainfully refused to relinquish at the desire of KRISHNA: it was afterwards purloined by the Raja's son, who was slain on a hunting party by a great bear, named JAMBAVATA, who carried off the brilliant booty to his den whilst Krishna was suspected as the murderer.

[" When these calumnious rumours came to the knowledge of Krishna, he collected a number of the Yadavas, accompanied by them he pursued the course of Prasena by the impressions of his horses' hoofs. Ascertaining by this means that he and his horse had been killed by a lion, he was acquitted by all the people of any share in his death. Desirous of recovering the gem, he thence followed the steps of the lion, and at no great distance came to the place where the lion had been killed by the bear. Following the footmarks of the latter, he arrived at the foot of a mountain, where he desired the Yadavas to await him, whilst he continued the track. Still guided by the marks of the feet, he discovered a cavern, and had scarcely entered it when he heard the nurse of Súkumara, saying to him. "The lion killed Prasena; the lion has been killed by Jambavat: weep not, Súkumara, the Syamantaka is your own." Thus assured of his object, Krishna advanced into the cavern, and saw the brilliant jewel in the hands of the nurse, who was giving it as a plaything to Súkumara. The nurse soon descried his approach, and marking his eyes fixed upon the gem with eager desire, called loudly for help. Hearing her cries, Jambavat, full of anger, came to the cave, and a conflict ensued between him and Achyuta, which lasted twenty-one days. The Yadavas who had accompanied the latter waited seven or eight days in expectation of his return, but as the foe of Madhu still came not forth, they concluded that he must have met his death in the cavern. " It could not have required so many days," they thought, " to overcome an enemy;" and accordingly they departed, and returned to Dwaraka, and announced that Krishna had been killed.

" When the relations of Krishna heard this intelligence, they performed all the obsequial rites suited to the occasion. The food and water thus offered to Krishna in the celebration of his Sraddha served to preserve his life, and invigorate his strength in the combat in which he was engaged; whilst his adversary, wearied by daily conflict with a powerful foe, bruised and battered in every limb by heavy blows, and enfeebled by want of food, became

unable longer to resist him. Overcome by his mighty antagonist, Jambavat cast himself before him and said. "Thou mighty being, art surely invincible by all the demons, and by the spirits of heaven, earth, or hell; much less art thou to be vanquished by mean and powerless creatures in a human shape; and still less by such as we are, who are born of brute origin. Undoubtedly thou art a portion of my sovereign lord Narayana, defender of the universe." Krishna explained to him fully that he had descended to take upon himself the burden of the earth, and kindly alleviated the bodily pain which the bear suffered from the fight, by touching him with his hand. Jambavat again prostrated himself before Krishna, and presented to him his daughter Jambavati, as an offering suitable to a guest. He also delivered to his visitor the Syamantaka jewel. Although a gift from such an individual was not fit for his acceptance, yet Krishna took the gem for the purpose of clearing his reputation. He then returned along with his bride Jambavati to Dwaraka.

"When the people of Dwaraka beheld Krishna alive and returned, they were filled with delight, so that those who were bowed down with years recovered youthful vigor; and all the Yadavas, men and women, assembled round Anakadundubi, the father of the hero, and congratulated him. Krishna related to the whole assembly of the Yadavas all that had happened, exactly as it had befallen, and restoring the Syamantaka jewel to Sátrajit, was exonerated from the crime of which he had been falsely accused. He than led Jambavati into the inner apartments." Wilson's Vishnu Purána, 426. *Ed.*]

The MS. proceeds to relate KRISHNA'S adventures and marriages.—He espoused the incomparable KA'LINDI, daughter of SURYA; another wife he won, by mastering seven unruly oxen yoked together, the only condition exacted by her royal parent; and LAKSHMANA' he gained, by bending a certain bow, and piercing the eye of a fish, an achievement attributed also to RA'MA.* An examination of these, and similar allegories, might induce an opinion of their being astronomical; and that the figures on our celestial globe might be recognized as bearing evidence of a common origin: but this is not the place for such examination.

It is scarcely to be expected that KRISHNA'S multitude of wives, although something more than mortals, could long live in peace and harmony: jealousies arose. NAREDA having given KRISHNA a flower of the *Párijata*, INDRA'S all-yielding tree, he gallantly presented it to RUKMINI to the great annoyance of SATYAVA'MA, who could be appeased only by the promised possession of the whole tree, which KRISHNA, on a visit to INDRA'S capital, made free with, but not without exciting some feelings of resentment on the part of the god of showers; but seeing who was his spoliator, he was fain to be silent. The gift of this desirable tree to SATYAVAHMA offended

* Wilson's Vishnu Purána, 578.

the rest of his wives; and to prevent father domestic bickerings, he thought it best to separate them, and accordingly built for them distinct habitations, and multiplied his person to the extent of his uxorious plurality.*

He then proceeds to relate how RUKMINI bore a son to KRISHNA, who was named PRADYUMNA and was, indeed, no other than KA'MA, the god of love, thus incarnated: how he was stolen by SAMBARA, chief, or Raja, of the *Daityas*, cast into the sea, and swallowed by a fish, which being caught, and presented to the Raja, was opened by his cook, or purveyor, RATI, (a personification of affection or pleasure, and KA'MA'S wife in a pre-existent state,) who discovered and preserved the child. NAREDA gives her a *mantra*, or talisman, rendering the child invisible at pleasure: he is nurtured by KA'MADE'NU, attains manhood, and delusion being removed from their intellects, they reunite; and SAMBARA, in consequence of her pregnancy treating RATI with indignity, is destroyed by PRADYUMNA, as KA'MA is named in this Avatára, who is restored to his delighted mother, RUKMINI.†

[It is somewhat singular that our author should have omitted to tell us how the wonderful career of Krishna came to a close. This omission I have supplied by extracts from the Vishnu Purána. The hunter who figures in the last of these extracts is an allegorical personage. His name Jará signifies 'infirmity,' 'old age,' 'decay;' so we may conclude that he, who lifted Govarddhana on one finger lived to see his people reduced by civil wars and died himself in the feebleness of second childhood.

"The chariot of the holder of the discus, named Jaitra, was quickly carried off by the swift steeds and swept away by the sea in the sight of Daruka the charioteer. The discus, the club, the bow, the quiver, the shell, and the sword of Késava, having circumambulated their lord, flew along the path of the sun. In a short time

* The story of the Párijáta tree is related differently in the Vishnu Purána.

"With the assent of Aditi, Indra then respectfully saluted Janarddana in all due form, and conducted him and Satyabháma through Nandana and other pleasant gardens of the gods; where Kesava, the destroyer of Kesi, saw the párijáta tree, the favorite of Sáchí, which was produced when the ocean was churned for ambrosia: the bark was of gold, and it was embellished with young sprouting leaves of a copper color, and fruit-stalks bearing numerous clusters of fragrant fruit. When Satyabháma noticed this tree, she said to her beloved lord, Govinda, "Why should not this divine tree be transported to Dwaraka? If what you say is true, and I am really dear to you, then let this tree be taken away from hence, and planted in the gardens of my dwelling. You have often said to me, Neither Jambavati nor Rukmini is so dear to me, Satya, as you are. If you have spoken the truth, and not mere flattery, then let this párijáta tree be the ornament of my mansion. I long to shine amidst my fellow queens, wearing the flowers of this tree in the braids of my hair." Krishna takes the tree, a great conflict occurs, at the close of which Indra waives his claim. See Vishnu Purána, 585-590.—*Ed.*

† Wilson's Vishnu Purána, 575.

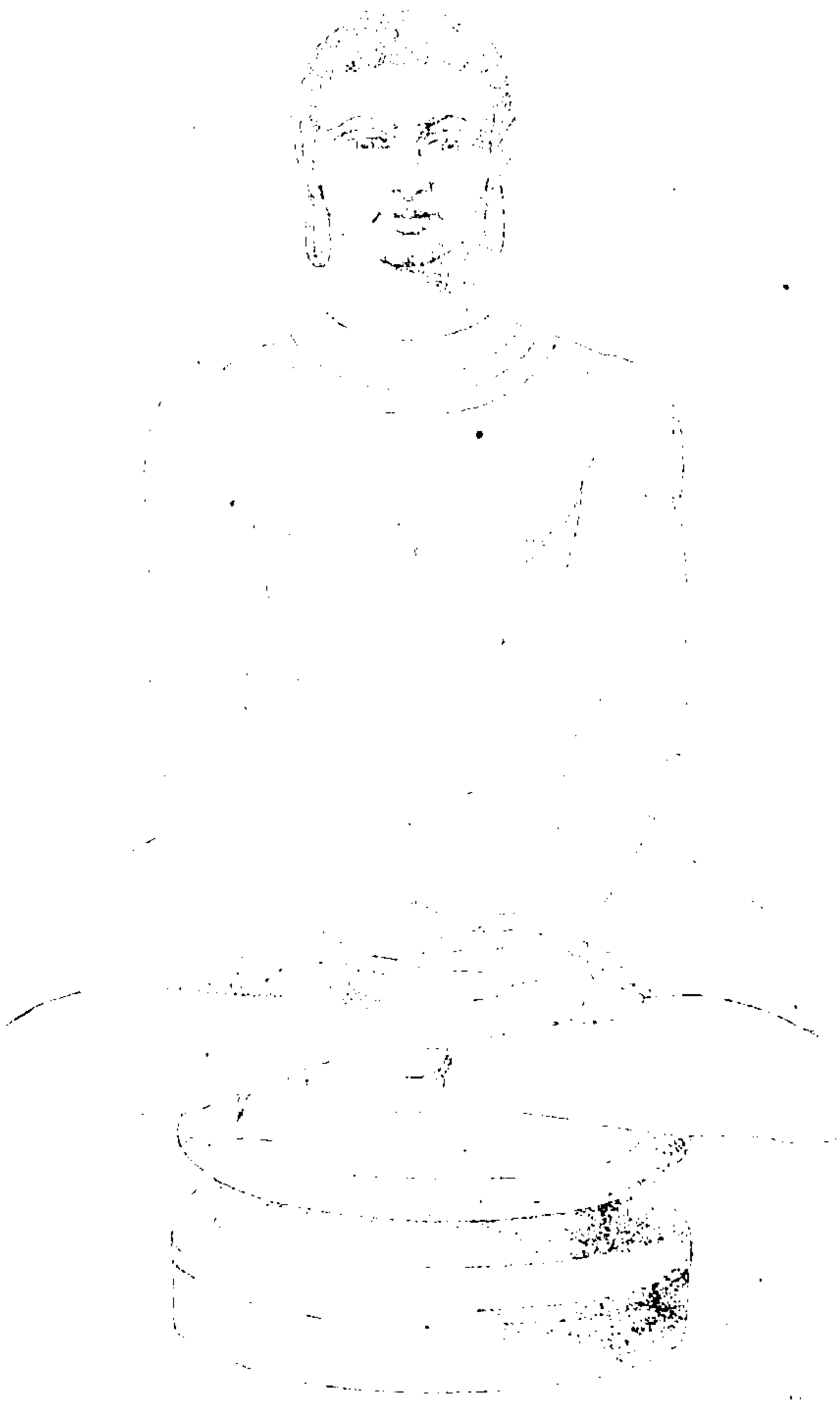
there was not a single Yadava left alive, except the mighty Krishna and Daruka. Going towards Ráma, who was sitting at the root of a tree, they beheld a large serpent coming out of his mouth. Having issued from his mouth, the mighty snake proceeded towards the ocean, hymned by saints and by other great serpents. Bringing an offering of respect, Ocean came to meet him; and then the majestic being, adored by attendant snakes, entered into the waters of the deep. Beholding the departure of the spirit of Balabhadra, Kesava said to Daruka, "All this is to be related by you to Vásudéva and Ugrasena. Go and inform them of the departure of Balabhadra, and the destruction of the Yadavas; also that I shall engage in religious meditation, and quit this body."

"Daruka, being thus instructed, prostrated himself again and again before Krishna, and walked round him repeatedly, and then departed as he had been desired; and having conducted Arjuna to Dwárávati, the intelligent servant of Krishna established Vajra as king. The divine Govinda then, having concentrated in himself that supreme spirit which is one with Vásudeva, was identified with all beings. Respecting the words of the Brahman, the imprecation of Durvásas, the illustrious Krishna sat engaged in thought, resting his foot upon his knee. Then came there a hunter, named Jará, whose arrow was tipped with a blade made of the piece of iron of the club, which had not been reduced to powder; and beholding from a distance the foot of Krishna, he mistook it for part of a deer, and shooting his arrow, lodged it in the sole. Approaching his mark, he saw the four-armed king, and, falling at his feet, repeatedly besought his forgiveness, exclaiming, "I have done this deed unwittingly, thinking I was aiming at a deer! Have pity upon me, who am consumed by my crime; for thou art able to consume me!" Bhagavat replied, "Fear not thou in the least. Go, hunter, through my power, to heaven, the abode of the gods." As soon as he had thus spoken, a celestial car appeared, and the hunter, ascending it, forthwith proceeded to heaven. Then the illustrious Krishna, having united himself with his own pure, spiritual, inexhaustible, inconceivable, unborn, undecaying, imperishable, and universal spirit which is one with Vásudéva, abandoned his mortal body and the condition of the threefold qualities."

"Arjuna having found the bodies of Krishna and Ráma, performed for them and the rest of the slain, the obsequial rites. The eight queens of Krishna who have been named with Rukmini, at their head, embraced the body of Hari and entered the funeral fire. Revati also, embracing the corpse of Ráma, entered the blazing pile, which was cool to her, happy in contact with her lord. Hearing these events, Ugrasena and Anakundubhi, with Devaki and Rohini, committed themselves to the flames. The last ceremonies were performed for all these by Arjuna, who then made all

the people, leave the city and took Vajra with him. The son of Kunti conducted the thousands of the wives of KRISHNA, with Vajra, and all the people, from Dwaraka, with tenderness and care, and travelled slowly away. The Sudharman palace and the Párijáta tree, which had been brought to earth by Krishna, both proceeded to heaven; and on the same day that Hari departed from the earth the powerful dark-bodied Kali age descended. The ocean rose, and submerged the whole of Dwaraka, except alone the dwelling of the deity of the race of Yadu. The sea has not yet been able to wash that temple away, and there Kesava constantly abides, even in the present day. Whosoever visits that holy shrine, the place where Krishna pursued his sports, is liberated from his sins." Vishnu Purána. 611, 612.—*Ed.*]

Of most of the incidents, mentioned in this hasty account of KRISHNA, I have, among many others, images and pictures. But it is more than time to put an end to this division of my work, in which, however difficult to perceive, I have studied brevity; and we now proceed to another, not, perhaps, of fewer difficulties, though they differ in description, but which haply will not, in point of length, be so great a tax on the patience of my readers.



BUDDHA.

# BUDDHA AND BUDDHISM.

BY THE EDITOR.

It is but right that I should assign some reason for substituting a chapter of my own for the lengthened observations of Moor upon Buddha and Buddhism. That portion of the "Hindu Pantheon" is marked with defects common to the writers of that period.

"We may next advert" says Professor Wilson, "to the strange theories which were gravely advanced, by men of highest repute in Europe for erudition and sagacity, from the middle to the end of the last century, respecting the origin and character of Buddha. Deeply interested by the accounts which were transmitted to Europe by the missionaries of the Romish church, who penetrated to Thibet, Japan, and China, as well as by other travellers to those countries, the members of the French Academy especially set to work to establish coincidences the most improbable, and identified Buddha with a variety of personages, imaginary or real, with whom no possible congruity existed; thus it was attempted to show that Buddha was the same as the Toth or Hermes of the Egyptians,—the Turm of the Etruscans; that he was Mercury, Zoroaster, Pythagoras; the Woden or Odin of the Scandinavians:—Manes, the author of the Manichæan heresy; and even the divine author of Christianity. These were the dreams of no ordinary men; and, besides Giorgi and Paolino, we find amongst the speculators, the names of Huet, Vossius, Fourmont, Leibnitz, and De Guignes.

"The influence and example of great names pervaded the inquiry, even after access to more authentic information had been obtained, and shows itself in some of the early volumes of the researches of our venerable parent the Asiatic Society of Bengal. Thus Chambers is divided between Mercury and Woden. Buchanan looks out for an Egyptian or Abyssinian prototype, and even Sir William Jones fluctuates between Woden and Sisac. In the first instance he observes: "nor can we doubt that Wod or Odin was the same with Budh;" but in a subsequent paper he remarks: "we may safely conclude that Sacya or Sisak, about 200 years after Vyasa, either in person, or by a colony from Egypt, imported into this country [India] the mild heresy of the ancient Buddhas." This spirit of impossible analogies is, even yet not wholly extinct; and writers are found to identify Buddha with the prophet Daniel, and to ascribe the appearance of Buddhism in India, to the captivity and dispersion of the Jews."*

* Wilson's Works, Vol. II. 316.

I will place before the reader a brief outline of the chapter in Moor that he may judge for himself, how far these remarks are justly applicable to it. He first gives his theory of the rise and development of Buddhism. It was a protest against the lavish expenditure of blood in the sacrifices of the Brahmans, and was so far successful as to excite the hatred of the hierarchy and ultimately the persecution of the civil arm. He identifies the Jainas with the Buddhists and quotes Abdul Fazel in proof that in his day there was a considerable animosity between the sects, which has since died out. An inscription 800 years old is inserted at length in which Buddha is identified with Brahma, Vishnu and Siva, and the mystic formulæ of Hinduism are intermingled with the doctrines of Gautama. Major Mahony's work on Ceylon and the Edinburgh Review furnish illustrations that Buddha was Vishnu and perhaps Krishna. Another long inscription is then inserted in which Buddha appears to be identified with Ráma. There the attempt to fix the relation of Buddhism to Hinduism concludes. Fragments of information as to the state of Buddhism in Ceylon are collected from some half dozen authors, and we have a dish of antiquarianism in long descriptions of various statues of Buddha, that appear to differ from each other only in trifling particulars, such as position, the style of the hair and personal ornaments. The great discrepancies of Buddhist chronology are stated, but no attempt is made to elucidate that very involved subject. A tradition is then quoted to explain the persecution of the Jainas by Sankaráchàryar. This being finished, we recur again to the Buddhism of Burmah, Thibet and China ; back to the identity of Buddhism and Brahminism and find ourselves resting in the cave temples of Elephanta, before an image which our author supposed to represent Buddha and which he proceeds to describe at length. The remaining portion of the chapter is occupied with a description of the plates, and so far as these have been copied in the present edition, I shall make use of Moor's materials.

We have here no record of Buddha's life ; no attempt to bring within the sphere of history the growth and diffusion of his doctrines ; the chronology of events is left in the utter confusion of dates widely at variance. The relation of Buddhism to the Brahmanical faith, and its diffusion in Thibet, Burmah and Ceylon, are treated in a superficial and fragmentary way. These deficiencies should not be charged on the author as faults, they were inevitable in the then state of knowledge. But they do furnish conclusive reasons why in a work of this kind, the chapter on Buddhism should be so far recomposed as to embrace the information afforded by the scholarship of recent years.

The story of the means by which our knowledge of Buddhism has been enlarged, (though it is yet far from complete) is full of interest. I refer particularly to the researches pursued since the days when the learned members of the Bengal Asiatic Society

revelled in the speculations and vagaries incident to novel discoveries. We have first Eastern Buddhism, that especially of China. Early in the present century the Chinese language was diligently studied and the literature it contained was laid open to the learned by translations in French. Amongst these works was an account of the travels of a Chinese priest named Fa Hian who visited India at the close of the fourth and the beginning of the fifth century. This work, being republished with ample explanatory notes, derived from Buddhist works in Chinese, affords a Buddhist picture of India and China at that period. Next we have Northern Buddhism, that is, the creed professed by the adherents of Gotama in the valleys of the Himalayas and Thibet. Between 1820 and 1830 Mr. Hodgson amassed a considerable amount of information in these regions and laid the foundation for more extended research by collecting and sending to the various learned Societies of Europe several hundreds of Buddhist manuscripts in Sanscrit and in the language of Thibet. The Sanscrit manuscripts soon attracted attention: the Thibetan awaited an interpreter. Alexander Kosmo Körösi, impelled only by love of knowledge pushed his way, penniless and friendless, from Transylvania to Ladakh. He there acquired a familiar knowledge of the Thibetan language, applied that knowledge to the investigation of Mr. Hodgson's manuscripts and became the expounder of Northern Buddhism. At the same time inquiry was not less active in Ceylon with respect to the Buddhism of the South. Turnour, Gogerly and Hardy investigated the subject both through the Páli or sacred tongue of the Island and the Singhalese, and by their labours we are made tolerably familiar with the system as it is followed in Ceylon, Ava and Siam.

On comparing all the different accounts thus brought before us, it is found that the traditions which embody the life of Sákiya or Gotama Buddha are in essential points similar. Sákiya is supposed to have had a prior existence of indefinite length, during which he assumed five hundred and fifty births. " Eighty three times he was an ascetic ; a monarch 58 : the déva of a tree 43 : a religious teacher 26 : a courtier 24 : a puróhita Brahmin 24 : a prince 24 : a nobleman 23 ; a learned man 22 : the déva Sakia 20 : an ape 18 : a merchant 13 : a man of wealth 12 : a deer 10 : a lion 10 : the bird *hansa* 8 : a snipe 6 : an elephant 6 : a fowl 5 : a slave 5 : a golden eagle 5 : a horse 4 : a bull 4 : Brahma, mahá Brahma 4 : a peacock 4 : a serpent 4 : a potter 3 : an outcast 3 : a guana 3 : twice each a fish, an elephant driver, a rat, a jackal, a crow, a woodpecker, a thief, and a pig: and once each a dog, a curer of snake bites, a gambler, a mason, a smith, a devil dancer, a scholar, a silver smith, a carpenter, a water fowl, a frog, a hare, a cock, a kite, a jungle fowl, and a kindura. It is evident however that this list is imperfect."*

* Hardy's Manual of Buddhism, 100.

As the result of the privations and humiliations endured in these metamorphoses, he obtained the rank of a Bodhi Sattwa, inferior only to that of a Buddha. In this form he taught his doctrines to an innumerable company of future Buddhas, and the various ranks and dignities of Hindu mythology listened with joy to his voice. To attain the perfect rank of a Buddha, one more earthly existence was necessary, and Buddha was born of the Sákiya prince, Suddhodana, King of Kapila and Máyá his wife.

His birth was on this wise. During the period of pregnancy Máyá was carefully guarded by 40,000 deities, while numberless divine personages stood watch over the royal palace and the royal city. As her time drew near its close, she wished to visit her parents in the city of Koli. The road was levelled; trees were planted; all the luxuries required for an eastern journey were provided, a cushioned litter of gold was her conveyance, and a thousand nobles were her bearers. Attended by a host of followers, she came to a garden of sál trees in bloom. She rested awhile to enjoy the fragrance of the flowers and the songs of the birds, she raised her hand to catch a bough of a tree; it bent of its own will; and without pain, or pollution, Buddha was born. Mahá Brahma received the child in a golden net; from him, the guardian deities received it on a tiger's skin and consigned it to the care of the nobles who wrapped it in folds of the finest and softest cloth. But Buddha was independent of their aid and leapt on the ground and where he touched it, a lotus bloomed. He looked to the four points and the four half points, above and below, and saw all deities and men acknowledge his supremacy. He stept seven steps northward and a lotus marked each foot fall. He exclaimed, "I am the most exalted in the world; I am chief in the world; I am the most excellent in the world, hereafter there is to me no other birth."*

The naming of the infant was a grand occasion. Eighty thousand relatives were present to see it done and one hundred and eight Brahmans attended to foretell his fate and fix his name. "This prince" said they "will hereafter be a blessing to the world, to himself also will be great prosperity." In consequence of which he was called Siddhártha. A hundred princesses of perfect form became foster mothers to the young deity.

At sixteen, Sákiya was married to Yasódhará his bride declaring that though he should become a recluse the day after marriage, no one else should be her husband. The daughters of the neighbouring princes were demanded as inferior queens and ladies of the palace. Their fathers, however, refused to commit their daughters to the charge of a boy unskilled in war and untaught in learning. The lad took a bow that had resisted the strength of a thousand men and bent it playfully; he shot arrows in the dark with

* Manual of Buddhism 144. Wilson's Works II. 338.

such precision as to split a hair; he manifested his intuitive knowledge of all the sciences. Forty thousand princesses rewarded his prowess. With Yasódhará and her nymphs, he lived in palaces and gardens, a life of luxury, an initiation of asceticism of a somewhat novel character.

Yet an ascetic he became, and it happened as the result of four circumstances, arranged in the world of the gods, to allure him towards the Buddhaship. One day arrayed in royal splendour he drove towards a garden of sports. On the way he saw a decrepid old man, creeping along the road, propping his steps by a staff. He turned back to the palace in thought. Four months afterwards, he passed along the same road and met a leper. Four months afterwards in the same place, his eyes fell upon a green and putrid corpse. Four months afterwards he met a meek-eyed recluse. These incidents were significant enough; his resolution was taken; he would forsake all and betake himself to asceticism. He went on to the thick foliaged grove and took part in gay festivity. He received word there, that a son was just born to him. A father's affection led him back to his home where for the last time, he was a spectator of the luxurious amusements of a palace.

"On reaching the palace, Sidhartha reclined upon a splendid couch, the lamps were filled with perfumed oil, and lighted, and around him were assembled his 40,000 queens. Some danced before him, whilst others played upon flutes, harps, and cymbals, and instruments made of the legs of fowls or of animals; whilst others again beat the drum, performed various evolutions, and tried in many ways to attract his attention; but the prince paid no regard to them, and fell asleep. The choristers and musicians, seeing that their attempts to amuse him were of no avail, placed their instruments under their heads as pillows; and they too fell asleep. When Sidhartha awoke, he saw the altered appearance of the revellers; some were yawning, the dress of others was in great confusion, whilst others again were gnashing their teeth, or crying out in their sleep, or foaming at the mouth, or restlessly rolling their bodies and placing themselves in unseemly postures; so that the place which a little time previous appeared like one of the dewa-lokas, now seemed like a charnel-house. Disgusted with what he saw, and roused to activity, like a man who is told that his house is on fire, he rose up from his couch, and resolved to enter at once upon the discipline it was necessary for him to pass through, before he could become Buddha." He opened the door of the chamber where his wife slumbered with her little one in her arms, he gazed a moment and was gone. A single nobleman attended his flight; a horse possessed of magical powers was his vehicle; heavenly beings crowded along his course. They passed the barriers of the city at midnight; they "took" the river Jumna at a flying leap, and rested not till they reached a forest in the neighbourhood of Gaya, in Bahar. The nobleman was dismissed, the horse evaporated into a divinity,

Sákiya, reflecting that in order to become an ascetic his hair must be cut off, took his sword in his right hand and held his hair by his left, and cut it off. The severed locks remained suspended sixteen miles from the earth, beautiful as the plumage of a swan. The remaining hair curled upward; his beard ceased to grow, and he obtained an enviable exemption from razor or scissors. Sákiya assumed the garb of a mendicant and with his staff and begging bowl started on a six years' career of asceticism.

A hard time he had of it. His home was in a desert of undulating sand hills; his food, the unsavoury mixture of a beggar's store, which it required all his philosophy to enable him to swallow. But he conquered quality first and quantity afterwards, and brought himself down to a pepper corn a day, for how many days, the story saith not; for he almost lost life and Buddhaship in a fainting swoon. Coming to himself again, he returned to beggary and more substantial fare, to the annoyance of five disciples, who regarded this as a retrogression and forsook him. Towards the close of the period, the consciousness of the coming dignity awoke upon him, but that dignity was not to be obtained without a conflict. Mára, "the Killer" *alias* Káma Déva, *alias* Cupid, had a terrible fight with him.* Mára used a variety of devices; amongst others, a violent wind, a storm terrible with thunder, lightning and rain; a hundred thousand burning mountains twenty or thirty miles in size, hurled through the air; a shower of weapons, swords, spears, arrows and javelins; a storm of burning charcoal; a shower of fine burning sand, and a discus so terrible that were it hurled at Mount Méru it would cleave it in half; last of all a regiment of wanton beauties; all was fruitless; there sat Sákiya Muni at the foot of his banyan tree, his body emitting a splendid light, his mouth beautiful as the water-lily. A very highly wrought fashion this, after the manner of Eastern poets, of stating that the gentle passion is the ascetic's greatest foe.

The fight took place at eventide and through the night the work of perfection in Sákiya's nature went on apace: he obtained the exact knowledge of all circumstances in all times; he understood the mystery of existence, and at dawn of day every evil desire was extinguished. His body sent forth six-coloured rays of splendour, which shot their light through all worlds. Sákiya sang to himself some very metaphysical lines and concluded saying "I have attained the Buddhaship; I have overcome Mára; all evil desire is destroyed, I am lord of the three worlds."†

The story of the next forty-five years is a medley of metaphysics, wonders and journeys. Buddha became a teacher of great influence and is said to have travelled over Oude, Malwa, and the

* Wilson's Works, II. 340.
† Hardy's Manual of Buddhism, 181.

neighbouring countries; he also visited Ceylon. His modes of transit were easy to a miraculous degree: wonderful elephants, chariots, and horses carried him over immense distances in the smallest space of time conceivable. When all other methods of locomotion failed, he committed himself to the breezes, and was borne across wide rivers unharmed. Wherever he went, he propounded his doctrines. The causes of things; the mystery of existence; the nature of mind, sensation and perception; the relation of birth and death to each other; final emancipation; such were the subjects which he delighted to bring before his disciples. Priests, kings and peasants became his followers, and strange to say, under his teaching, merchants became metaphysicians.

His end was somewhat ignominious;—he died of pork. Buddha with a large company of disciples came to Kusinagara in Gorakpur and encamped in the mangoe garden of one Chunda a smith. The worthy smith meant to be hospitable and served up pork; it was too much for the worn out frame of the hoary sage. Diarrhœa ensued: he travelled a short distance with frequent stoppages, a temporary couch was provided for him in a shadowy grove. A message of comfort was sent to the poor smith, and the princes of Malwa were summoned. They came by thousands with the nobles of their courts and the ladies of their households, all weeping as they came. On the morning after their arrival, Buddha gave his final charge to the attendant priests; "priests," said he, "if ye have any doubts as to the doctrines I have taught you for the space of forty-five years, ye have permission to declare them now; otherwise ye may afterwards regret, that ye had not the opportunity of stating them whilst I was yet in existence; or if ye hesitate to make these enquiries of me, make known your doubts to each other." As the priests did not entertain any doubts, they remained silent, and Buddha proceeded:—"Are there no doubts that you wish to have removed? Then I depart to Nirwána; I leave with you my ordinances: the elements of the Ominiscient will pass away; the three gems will still remain." Thus having spoken, he ceased to exist.* As this little incident of the pork is found only in the Singhalese accounts, we may count it an interpolation and conclude that Buddha, like Krishna, died of old age.

The incremation of the body was a splendid ceremony. Wrapt in cloth, of the finest texture many folds thick, it was placed in a sarcophagus of metal filled with oil; princes bore it on their shoulders, and the procession was formed of multitudes of nobles and priests. The place selected for the burning was the coronation hall of the Malwa kings. There an immense pile of sandal-wood received the burden: two monarchs attempted to kindle the pyre, but it refused to burn. Mahá Kasyapa, Buddha's successor approached: he would do obeisance to the sacred feet, and of them-

* Hardy's Manual of Buddhism, 316.

selves, they protruded from the many integuments to meet his reverential gestures. Five hundred priests followed the patriarch's example. The feet then quietly withdrew; during the operation, not a thread was disturbed, and as soon as it was complete, the pyre ignited spontaneously. When the body was consumed, the metal vessel containing the relics, was carried back to town. Its resting place was gaily ornamented, and for seven days the people showed their reverence for Buddha's remains by music, songs and dances. The next thing was the distribution of the relics. These were the ashes, four teeth, two collar bones, and one frontal bone with a hair attached to it. The ashes were divided amongst eight princely families in Northern India; a Brahman named Dono or Drona obtained the vessel in which the relics had been placed; two of the teeth were carried away into the worlds of Dévas and Nágas; a third was taken to Dantapura or "tooth town" in Kalinga, whence it found its way to Ceylon, where it is said to be still preserved, and a fourth was conveyed to Gandhára, a district near Peshawur. Over these relics were constructed the monuments termed "Chaityas," "Sthupas" and "Topes,"—monuments celebrated in the history of Buddhistic researches.

The Buddhists of different parts of the East differ very widely in their chronology. The Northern Division of the faith place the birth of Buddha in 1030 B. C., the Southern fix his death in 543 B. C., a discrepancy of five centuries. Other accounts reveal disagreements of still further magnitude. Upon this absence of even an approach to chronological accuracy, Professor Wilson has broached the idea that probably the existence of Buddha is a myth. "There are various considerations which throw suspicion upon the narrative and render it very problemtatical whether any such person as Sákiya Sinha, or Sákiya Muni, or Sramana Gautama ever actually existed." "The tribe of Sákiya, from which the sage sprung is not mentioned in Hindu writings as a distinct people. The names introduced into the narrative are all symbolical. Buddha's father was Suddhodana; "he whose food is pure" His mother's name was Máyá or Máyádévi, "illusion, divine delusion;" as a prince, he was called Siddhártha, "he, by whom the end is accomplished" and "Buddha" signifies "he, by whom all is known." His country was Kapila Vastu or "the substance of Kapila," referring we may suppose to the doctrines of the sage in which were embodied the Sánkhya philosophy of Kapila Muni. All this is very like a "Pilgrim's Progress" from Brahmanical thought and doctrine to an advanced philosophy and a new ecclesiastical organisation." "It seems not, impossible, after all, that Sákiya Muni is an ideal being, and that all that is related of him is as much a fiction as is that of his preceding migrations, and the miracles that attended his birth, his life and his departure."* These arguments are acute but not conclusive—all that they can be held

* Wilson's Works, II. 345.

to prove is the *bare possibility* that Buddha never existed. On the other hand he confesses that "it does not seen improbable that an individual of a speculative turn of mind and not a Brahman by birth, should have set up a school of his own in opposition to the Brahmanical monopoly of religious instruction about six centuries before Christ." It may be added further that in spite of the miracles and wonders which are said to have attended his course, and the boundless exaggeration which pervades all the traditions of his life, we perceive a tone of reality at the bottom. We may take these traditions, as tolerably conclusive proofs that not only probably but truly "an individual of a speculative turn of mind" did form a school of his own and formed a sect before which Brahmanical influence waned through many centuries, and which constitutes, at the present time, one of the largest religious systems of the world. That speculative individual was Sákiya, Gótama or Buddha.

The chronology of Buddhism is a back reckoning of years, from some particular event in the history of the different countries to which it spread. There was a traditional prophecy of Buddha, that his faith would reach China one thousand years after his death. Buddhism began to spread over that Empire in A. D. 61; the Chinese authorities therefore date Buddha's death in 950 B. C. or thereabouts. The chronology of Ceylon is similarly constructed; its calculations however are marked with happy conicidences sufficient to secure for it the general credence of modern scholars. It dates the death of Buddha in 543 B. C. But this method of constructing a chronology has suggested the inquiry whether or no *we* cannot fix upon some certain date, independent alike of Brahman and Buddhist tradition, and from it, calculate the Nirwána of Buddha with greater accuracy than even the Buddhists themselves. This mode of argument is put so concisely by Prof. Max. Muller; that I cannot do better than state it in his words. By a minute examination, of the Greek and Indian accounts he shows beyond doubt, that we are justified in believing the Chandragupta of Hindu historians to be the Sandracottos of Greek writers.

"Chandragupta is the same person as Sandrocyptus or Sandracottos. This Sandracottos, according to Justin (XV. 4) had seized the throne of India after the prefects of Alexander had been murdered (317 B. C). Seleucus found him a sovereign of India when after the taking of Babylon and the conquest of the Bactrians he passed on into India. Seleucus however did not conquer Sandracottos, but after concluding a league with him marched on to make war against Antigonus. This must have taken place before 312, for in that year the beginning of the Seleucidan era, Seleucus had returned to Babylon."

"We may suppose that Chandragupta became king about 315, and as both the Buddhist and Brahmanic writers allow him a reign of 24 years, the reign of Bindusára would begin 291 B. C. This Bindu-

sára again had according to both Brahmanic and Buddhistic authors a long reign of either 25 or 28 years. Taking the latter statement as the better authenticated, we find that the probable beginning of Asóka's reign took place 263 B. C.; his inauguration 259 B. C., his council either 246 or 242 B. C. At the time of Asóka's inauguration, 218 years had elapsed since the conventional date of the death of Buddha. Hence if we translate the language of Buddhist chronology into that of Greek chronology, Buddha was really supposed to have died 477 B. C. and not 543 B. C. Again at the time of Chandragupta's accession, 162 years were believed to have elapsed since the conventional date of Buddha's death. Hence Buddha was supposed to have died 315+162=477 B. C."*

It may help us to realize this chronology if we remember that during the long life of Buddha, Daniel beheld his last vision, the Second Temple was built and dedicated, and the gift of divine teaching amongst the chosen people was drawing to a close in the persons of Haggai and Zechariah.

Having thus attempted to fix the chronology of Buddha's death, we may proceed to trace the history of the system which he originated. Three General Councils of monks were held at different periods and for different objects and they afford convenient marks by which the history may be divided.

The first Council was held immediately after Buddha's death; its president was Kasyapa and five hundred monks were present. Its deliberations were directed chiefly to a declaration of the faith. An aged monk named Subadra had been heard to say to his brethren "Revered ones mourn no more! We are happily released from the control of the great *Srámana* (Buddha); we shall no more be worried with 'this is allowable' and 'that is not allowable:' we can now do what we wish and can leave undone what we do not desire." Such heresy must be checked at once. For seven months, the Council was engaged in repeating, explaining and discussing the doctrines and discipline of Buddhism under the guidance of the most learned men of the sect. From that Council, Buddhism may be said to have had its start and we may stay to inquire what it taught and what form it assumed.

The Faith then began with the belief in a celestial, self-existent Being termed *A'di Buddha* or *Iswara*. Rest was the habitual state of his existence. "Formless as a cypher or a mathematical point and separate from all things, he is infinite in form, pervading all and one with all." For the sake of creation, he roused himself into activity, he begat the five celestial Buddhas, which appear to be little else than a deification of the five elements Earth, Water,

* For an exact treatment of this involved question of Chronology, the reader is referred to Max. Muller's History of Ancient Sanscrit Literature, 262, 302. Also, the Bhilsa Topes by Major A. Cunningham, Chapter V.

Fire, Air and Ether. Thence all forms of nature proceeded: hence every thing may be traced back to the self-existent Adi Buddha, who willed it, and it was. Yet though the early Buddhists thus professed a belief in the creative power of the Supreme, they denied his providence; a man was capable of ruling his own destiny by the aid of solitary penance or profound abstraction, quite independently of the will or arrangements of the Supreme.

Man is called the union of "material essence" with a portion of the "divine intelligence." His body is composed of the five elements, and the soul, which animates it, is an emanation from the self-existent God.*

According to the course of a man's conduct in one life many transmigrations might await him: but if he should pursue the path pointed out by the great Sákiya, he must ultimately attain Nirwána. The idea involved in this term is allied to the doctrine of absorption into the divine substance as commonly received by all classes of Hindus. Yet in Buddhist works it is so defined as to lead to the impression that the term approached in meaning very nearly to the cessation of existence or nonentity. "We learn that Nirwána cannot be a state of sensuous enjoyment, nor of intellectual enjoyment; nor if incorporeality; nor of consciousness; nor of unconsciousness; nor a state that is neither conscious nor unconscious. It must therefore be a nonentity, and the being who enters this state must become non-existent."†

Attached to this system of metaphysical theology, Buddhism has its code of Ethics, mostly of a prohibitory character. The most prominent law forbids the taking of life in any shape; and with this, are linked theft and adultery. Lying, slander, abuse and frivolity are sins of speech. Covetousness, malice and scepticism are sins of the mind. Five evil habits are prohibited: inebriety; gambling, idleness, improper associations and frequenting places of amusement.‡

For practical purposes, the religious system of Buddha was divided into three sections, adapted to the three classes of disciples. The lowest class contented themselves with precepts of discipline; the second, with "aphorisms" or definitions of the Buddhistic creed; the highest, "the true intelligences" were exclusively the students of A'dhidharma or "supreme law" or transcendental principles of faith.‖

The system of faith propounded by the First Great Council was in no essential particular far removed from that of their opponents,

* Cunningham. Bhilsa Topes, Cap. III.

† Eastern Monachism, 309.

‡ Manual of Buddhism, 46.

‖ Bhilsa Topes, 42.

the Brahmans. There was no novelty of theological teaching to beget so great a movement as the diffusion of Buddhism over the East; some other force, must be sought to account for it. We have it in the organisation which the new sect originated. "The Buddhists differed chiefly from the Brahmans in founding a religious society which should comprise all classes, all castes, women as well as men, and should throw off the authority of the Brahmans as the teachers of religious truth."

Every one professing discipleship to Buddha was supposed to undertake a religious vow. The monks appear originally to have been divided into two classes; the Srámanas or ascetics and the Bhikshus or mendicants. The Srámana was to live away from human dwellings, in a forest, at the foot of a tree or in an open desert. "The recluse of the forest does not meet with those things that suggest what is improper to enter the mind; he becomes free from fear, through living in solitude; the love of existence passes away, through his being exposed to wild beasts and other dangers. The forest will be as an arena of battle; and as if in a chariot, he will proceed to conquer Mára or evil desire." This order of monkhood resembles the Vánaprasta of the Brahmanical system.

The Bhikshu was a religious mendicant, who got his bread by begging in villages and towns. From the rank of mendicant monks, the members of the higher order seem to have been replenished. The Bhikshu, after a noviciate of some length and difficulty, received "ordination" by a vote of the brotherhood, assembled in Council. In token of recognition, the instruments of his future profession were presented to him: an alms dish; a water vessel or water strainer; a staff; a razor; a sewing needle and a girdle. The razor was required for the tonsure, the priest being required to go uncovered in the hottest sun, not with shaven crown only, but shaven head. He then assumed the yellow garb, consisting of three garments: one was fastened to the waist and reached the knee, the second was an under-vest or shirt for sleeping in; the third was the peculiar mark of the profession, a sort of cape, worn over the left shoulder and under the right arm, so as to leave the right shoulder bare. The cape might be laid aside when engaged in manual occupation; but when the brethren assembled for counsel or worship, they appeared in full dress. It need scarcely be added that celibacy was a primary obligation; married men forsook their wives, as did the great Sákiya himself. Ever after it was unlawful to touch a woman, almost to speak or look at one, except in the presence of witnesses. Thus equipt, the mendicant set forth upon his errand. "Unfriended, melancholy, slow;" with downcast look and speechless entreaty, he passed from door to door receiving with careful gratitude the food bestowed upon him. When obtained, it was to be eaten with great exactitude as to place, time and manner. It must be eaten before noon, in a retired spot, at one sitting. "The priest, unless when sick, may not ask for rice or

curry to eat, he may not look with envy into the bowl of another; nor eat mouthfuls larger than a pigeon's egg, but in small round balls; he may not fill the mouth, nor put the hand into the mouth when taking food: nor talk when his mouth is full; nor allow particles to drop from his mouth; nor swallow his food without being properly masticated, and one mouthful must be swallowed before another is taken. He may not shake his hand to free it from the particles which may be attached to it, nor may the food be scattered about, nor the tongue put out, not the lips smacked, nor the food sucked up with a noise. He may not lick his hands, nor the bowl, nor his lips, when he eats. A vessel of water may not be taken up when the hand is soiled from eating, and the rinsing of the bowl is not to be carelessly thrown away. No priest can partake of food unless he be seated."*

Though the theory of forest solitude was intimately bound up with the spirit of Buddhism, it was soon found impracticable upon a large scale. The priest was allowed to build a house of small size and paltry materials. This indulgence extended itself into elaborate buildings or ranges of cells, built by the munificence of sovereigns or the gifts of disciples, bestowed upon their ordination. On Indian soil, the monasteries and convents of Romanism had their prototypes.

This leads me to remark on one significant peculiarity of the ecclesiastical system of Buddhism. It had its sisterhood. Before Buddha's death, his wife and mother had taken the vows of separation, or as we now say "had taken the veil. Their example was followed wherever the faith was preached and the influence of the sisterhood thus formed constituted an important power in the after development and extension of Buddhism! "To the young widow, the neglected wife, and the cast-off mistress, the Buddhist teachers offered an honorable career as nuns. Instead of the daily indignities to which they were subjected by grasping relatives, treacherous husbands and faithless lords, the most miserable of the sex could now share, although still in a humble way, the general respect accorded to all who had taken the vows."†

Four crimes involved permanent exclusion from the priesthood; sexual intercourse, theft, murder, and a false profession of the attainment of rahatship, or the highest order of sanctity.‡ Persons who had taken the vows might be released by a vote of the chapter and a formal dismissal.

Having thus placed before the reader an outline of the faith declared by the First Council and of the system sanctioned by them, we may now revert to the line of historical narration. The

* Eastern Monachism, 92.
† Bhilsa Topes, 60.
‡ Eastern Monachism, 9.

Second Great Council was convened about one hundred years after the death of Buddha and had a disciplinary character. The faith of Buddha gradually pushed its way from the time of the First Council. Its adherents were zealous, united and active; and made converts every where. But by and bye, the rigour of monastic vows became burdensome to disciples who were not sustained by the faith and zeal of the first teachers. Novelties were introduced; indulgence was claimed in trifling matters. A community of monks at Vaisâli in Magadha became the exponents of the new theology. They claimed liberty to preserve salt for any length of time in horn;—to partake of food at even-tide;—to drink whey and toddy; —to use covered seats and receive gold and silver when offered to them as alms. Some other niceties of discipline were also impugned. An orthodox prelate inveighed against these innovations. The king's aid was sought by both parties and under his sanction a sort of secondary council was summoned to consider the matter. Eight of the most learned teachers were empanelled as a sort of jury, and after discussion, they retired to a quiet spot to consider their verdict. After much debate, they decided on rejecting the novelties of the Vaisâli school; the result was made known to the assembly and sentence of degradation was pronounced against the refractory brethren. Upon this, the Second Great Council was convened; it numbered more than seven hundred monks and its sittings continued eight months. The sentence of degradation was confirmed and the faith and practice of the olden days were re-affirmed.* The date of this Council may be stated proximately at 450 B. C.

The Third Great Council was held about two hundred years afterwards, that is about 242 B. C. and as it forms the culminating point in the glory of Buddhistic proselytism, it is worth while to study the events by which it was preceded; the transactions of the assembly, and the consequent effect upon the progress of Buddhism.

Of the events which prior to the meeting of the Third Council exercised an influence decidedly favorable to the extension of the doctrines of Sâkiya, the first which deserves notice is the development of sectarian activity within the Church of Buddha. It was easy for the grave and learned men of the Second Council to pronounce sentence of "degradation" against their brethren, but it was not so easy to enforce it, seeing that the delinquents were no less than ten thousand in number. They were refractory and would not submit and originated a great schism known as the schism of the Great Union. Yet in the main articles of their faith and practice they agreed with their opponents, and the activity of the new sect resulted in the extension of the common faith. Again, minor divisions arose in a more natural

* Bhilsa Topes, 77.

way. The great sages established schools in which they instructed their own disciples. Their teaching was uniform, as to chief doctrines, but it varied in minor details. Individual action was excited, and fresh centres of influence were fixed all over the land. Thus we learn that the Buddhist philosophers were divided into four schools from whom no less than eighteen sects took their rise. It is needless to point out that the mental activity incident to these changes and the growth of numerous churches, characterized by denominational zeal, would tell with striking effect upon the diffusion of the Buddhist faith.

The second event which was favorable to the proselytising efforts of the Buddhists was the state of public affairs. Some sixty years after the Second Council, Alexander's cohorts were carrying war into the territories bordering on the Indus. The neighbouring sovereigns were at strife amongst themselves. Brahmans and Buddhists were at liberty to fight their own battles. Monarchs had something else to do than handle the pen or preside over clerical councils. There was no external repression and the faith of Buddha began to gain the ascendancy. At this crisis, a great change passed over the North of India. A young adventurer who in his youth had fought against Alexander, took advantage of the dissensions of the Greek generals to hatch a revolution and guide it to a successful issue. This was Sandracottos or Chandragupta. He expelled the Greeks from the Punjab, turned his arms eastward, suppressed the petty sovereignties of the Gangetic valley, and secured to himself a dominion extending from the Indus to the mouths of the Ganges. He died about 291 B. C. Buddhism was too powerful to be suppressed by the intrigues of Brahmanical councillors and was eminently fitted by its organisation to make the best of a time of comparative peace. Under the long reign of Chandragupta and his son Bindusára, Buddhism extended itself as far south as Conjeveram, near Madras. Bindusára was succeeded by his son Asóka 263 B. C.

Asóka, when a young man, won himself a name as an able general. He checked an insurrection in the Punjab, invaded Kashmir, and was intrusted with the sovereignty of Ujain. On ascending his father's throne, "he gave up his whole energies to the achievement of military glory. In the short space of four years he succeeded in reducing the whole of Northern India, from the mountains of Kashmir to the banks of the Nerbudda, and from the mouth of the Indus to the Bay of Bengal; and India, perhaps for the first time was brought under the control of one rigorous and consolidated Government."*

In the fourth year of his reign, he employed the leisure of peace in the study of theology. He had been brought up an idolater;

* Bhilsa Topes. 93.

he worshipped the deities of the elements, and sought to secure a store of merit for himself by daily feeding large numbers of Brahmans. But his study of the Buddhist faith terminated in his conversion. He submitted to the outward discipline of the faith, and afterwards became as distinguished as a theologian as he had once been as a general. Asóka, the Furious, became better known as Asóka, the Virtuous.

Under the headship of such a prince, Buddhism reached the culminating point of its glory. Buddhist teachers took the place of Brahmans at his board. Superstitious reverence was excited over far-separated countries by the dispersion of Buddha's relics. Viháras or monasteries were erected along the public roads. Eight hundred years after his decease, monuments of his zeal could be traced from the Indus to the Ganges, from the Himalayas to the Carnatic.

Under such brilliant auspices, the Third Council assembled in Pálibothra or Patna. One thousand Rahats or chief priests were in attendance. A venerable sage, seventy-two years of age was at their head. The king himself presided and took a very decided part in the discussions of the assembly. Their first act was disciplinary. Numbers of men, assuming the bowl, the yellow robe and the tonsure had crept into the brotherhood, who either were ignorant of the doctrines of the faith or taught heresies inconsistent with them. Eight different sects of this class were discovered and exposed. Sixty thousand heretics were stript of their yellow robes, furnished with white dresses, similar to those of their lay brethren, and dismissed from the assembly.

The second stage of the proceedings was intended to serve as a conservative measure against the return of schismatics and the recurrence of false doctrine. The assembly spent eight months in reviewing and commenting upon the discipline and formulæ of the common faith. Thus purified from the presence of false brethren strengthened in their own belief, they concluded their sittings by arranging a plan for the propagation of the faith. Their schemes were committed to the care of the best and wisest men amongst them and were attended by astonishing success. In Kashmir and Pesháwur, 100,000 persons were ordained, of whom 80,000 attained superior grades. Like success was secured in Máhîsamandala, a country supposed to lie along the Nerbudda. In the districts of Mewar and Bunda, " 60,000 persons are said to have attained sanctification and 37,000 to have been ordained monks in five hundred monasteries." The yellow robed proselytisers pushed their way into Sind and the Máhratta country, where their labours were crowned by the accession of one hundred and sixty thousand converts. The faith crossed the Indus and gained 180,000 disciples amongst the Afghans of Kabul. In the countries that lie along the base of the Himalayas, the converts were numbered by millions.

Six millions were enrolled in Sávarna-bhumi, the "golden land" supposed to be Ava or Siam; whence Buddhism extended itself to China. Two of the king's children became missionaries to Ceylon, and succeeded in bringing over the whole island to their views. These accounts may be exaggerated and the numbers returned in this report of Buddhist missions may be overstated; yet it is impossible not to conclude that a noble and successful effort at extension was made immediately after the Third Council (241 B. C.) and that this effort was crowned with a very large amount of success in countries widely separated from each other. In that movement, we may trace the wide and vigorous wisdom of the king, as illustrious now in the church as it had once been in the camp. Asóka gave the missionaries all the aid of his influence and example. Edicts, expressive of his will, were engraven on rocks and finely polished pillars, wherever his power extended or his influence was felt. Many remain to this day. The three oldest pillars are found in Pesháwur, Guzerat, and Kuttack. "As these three places were the most distant points in Asóka's dominions, they were no doubt specially selected as the fittest positions for the inscription of these important religious ordinances." The inscriptions embodying these edicts are all of the same import. The advancement of *Dharma* (the technical term for the faith of Buddha) is stated to be the king's chief desire; schools were to be established; learned men were to be appointed; sermons were to be preached; the church was to be built up; missionaries were to be sent amongst all classes; all for the one end of extending the knowledge of Dharma and conferring its benefits upon all people.

"The proselytising zeal of Asóka is the more worthy of record as it anticipated by nearly three centuries one of the most characteristic institutions of the early Christian Church. Though his notions of a Supreme Being were of a less lofty and of a more indistinct nature than those of the Christian, yet the Buddhist Prince was imbued with the same zealous wish for the propagation of his faith, and with the same good will and brotherly love towards all mankind. He was especially desirous that all men should be brought into the right way, but he was content to propagate his own faith by persuasion and by argument, and to pray for all those who differed from him in religion, with the hope that his example might perhaps induce some to labour for their own everlasting salvation."*

Asóka died in the year 222 B. C. at the ripe age of eighty-two years.

The inscriptions recently copied from pillars and topes afford abundant evidence that from the death of Asóka to the commence-

* Bhilsa Topes, 123.

ment of the Christian era, Buddhism continued to flourish. Occasional persecutions occurred, directed by petty sovereigns, whom chance threw into power for a while, and whose counsels were directed by Brahmans. But these events did not tell materially upon the fate of Buddhism. Near the close of the last century before the Christian era, a king reigned in Eastern Punjab of the name of Melindu. He was an adherent of the Brahmanical system and being an able disputant, he succeeded in silencing the Buddhist sages who attended his court. But Melindu was ultimately converted by a young doctor from the valley of the Himalayas and became a monk. Under his influence five hundred rahats of Kashmir penetrated into Thibet and propagated their faith through the whole of that region. At the beginning of the Christian era, twenty thousand families emigrated from India and settling in Java diffused their faith through that Island.

That Buddhism continued to flourish during the first three Christian centuries may be inferred from the notices of Buddhism contained in the Fathers of that period. Klemens of Alexandria (180 to 230 A. D.) refers expressly to them. The Brahmans are said to be worshippers of Hercules and Pan; but the Monks and Nuns "worshipped certain pyramids which they believed to contain the bones of some god." This is a very precise reference to the Topes of the Buddhists, which professed to contain the relics of Buddha or his successors and around which monasteries were erected for the convenience of the devout. Porphyry (A. D. 270-303) makes unmistakeable reference to the tonsure, dress and monastic system of the Buddhists. He describes their proceedings and appears to have been himself considerably influenced by their doctrines. Other notices of a slighter character might be culled from other sources. Together they prove satisfactorily that Buddhism was well known in Western Asia as a great religious system in India.*

From the fourth to the seventh century Buddhism gradually declined, notwithstanding occasional bursts of energy. In Benares and Malwa, once the favoured realms of Dharma, the viharas fell into ruin and the priests were comparatively few in number. On the other hand shrines devoted to the worship of Siva or Vishnu were rising on every hand and Brahmanical heretics were creeping back to their ancient ascendancy. The kings however remained true to the faith, and the throne of monarchies was the last stay of Buddhism, the religion of asceticism.

In the eighth century even this prop was removed. Civil commotions were frequent. Petty kings were at war with each other. Old dynasties were broken up and parvenu sovereigns took their place. Both coins and inscriptions testify that these new

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* Bhilsa Topes, 132 134.

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monarchs were adherents of the four Vedas, worshippers of idols and pupils of the Brahmans. So Buddhism crept on to its fall. Its end appears to have been hastened by violence. Numbers of images dug from the ground and heaps of ashes still scattered amidst the ruins of monasteries are melancholy evidences that the monks fled away in terror and that their houses were consumed by fire. Buddha attained nirwâna in 477 B. C., the discipline and faith derived from him disappeared from the soil of India in the eleventh century of the Christian era.

"The fall of Buddhism was a natural consequence of closing all roads to salvation, save the difficult path which led from one grade to another of the monastic orders. No layman could hope to be saved; and even the most zealous votary must have felt that the standard of excellence was too lofty to be reached. Absolute faith, perfect virtue, and supreme knowledge, were indispensable; and, without these, no man could attain Buddhahood, and final freedom from transmigration. Continued celibacy, abstinence and privation, were expected from all who had taken the vows; and a long course of prayer, penance, and devout abstraction, were requisite before the votary could gain the rank of Arhata or Bodhisatwa. But as this was the *only* path to salvation, people of all ranks flocked to the monasteries—men crossed by fortune or disappointed in ambition, wives neglected by their husbands, and widows by their children, and the sated debauchee, and the zealous enthusiast, all took the vows of celibacy, abstinence, and poverty. In the early ages of Buddhism the votaries supported themselves by daily begging; but the pious generosity of individuals had gradually alienated the finest lands in the country for the support of the monasteries; and the mass of the people looked with envy upon the possessions of an idle multitude of monks. The rich domains of the monasteries attracted the notice of kings, and the desire of possession, was soon followed by its accomplishment. The people looked on unmoved, and would not defend what they had long ceased to respect; and the colossal figure of Buddhism, which had once bestridden the whole continent of India, vanished suddenly like a rainbow at sunset."*

Buddhism had reigned for more than fifteen centuries. The Brahmans could not ignore that fact. Men of all classes had professed to find in it the signs of divinity. It had furnished India during that period with its only instances of excellence and wisdom. It had spread itself to neighbouring countries and even then held in fealty the minds and consciences of neighbouring peoples. This fact the Brahmans were required to explain. They hit upon the happy device of attributing this wide spread heresy to their favorite deity. Buddha was an incarnation of Vishnu himself. They found a place for this specious account of the matter in the Puranic

* Bhilsa Topes, 167.

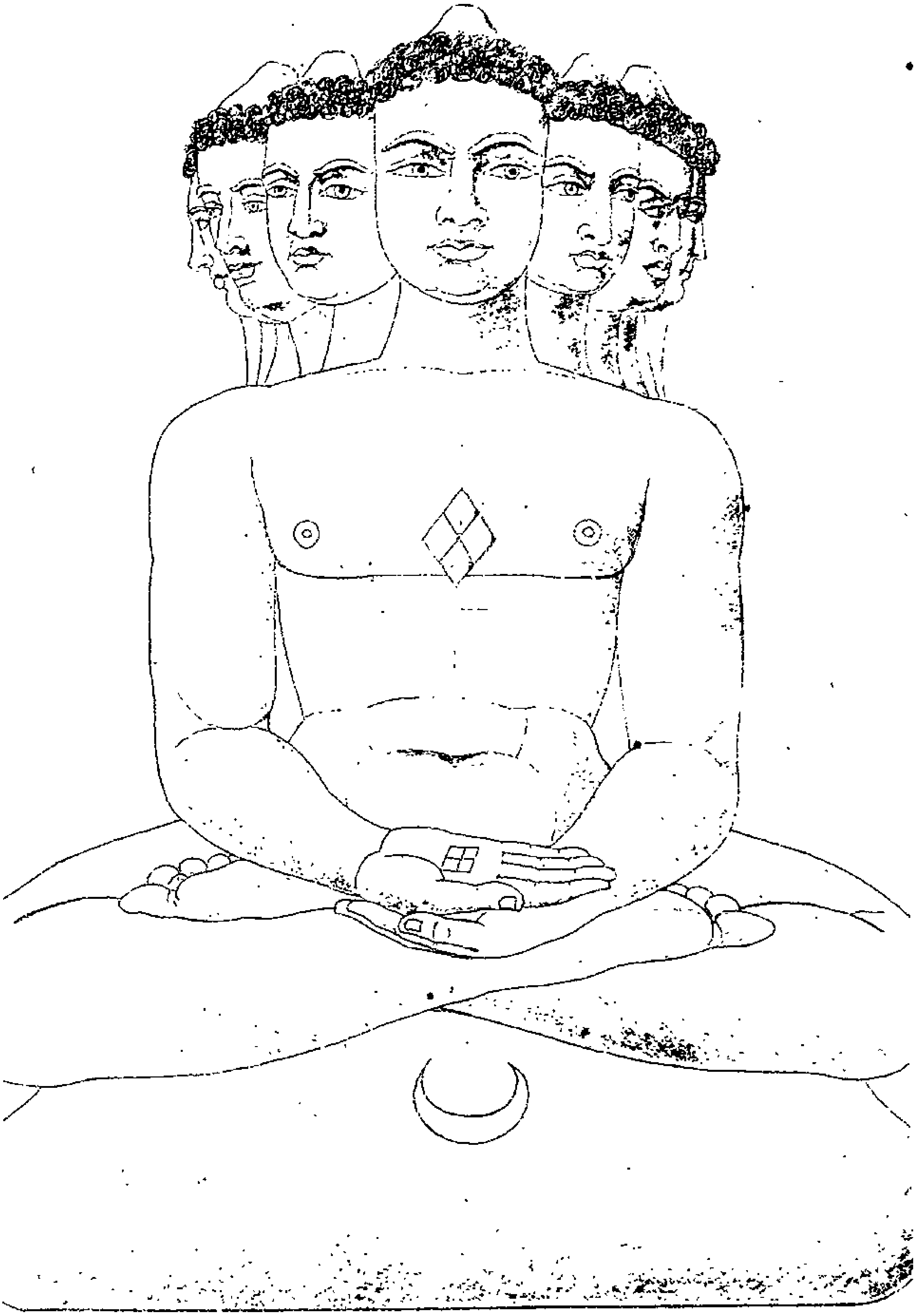
mythology which was then in process of construction. The statement of the matter which I am about to lay before the reader is derived from the Vishnu Purána; a work, whose compilation may be dated in the eleventh century; the period when Buddhism yet lingered in decay. The latter part of the Third Book refers to the incarnation of Vishnu as Buddha.

In all Puránic stories we meet with a class of beings called Daityas. They are represented as giants or demons, but were probably nothing more than the original tribes who resisted the inroads of their Aryan aggressors. They are even represented as contending with the gods for the government of heaven and earth. Singularly enough they are devout believers in the Vedas, and are mighty in ascetic piety. In one of these frequent conflicts, the deities are worsted and in their grief they betake themselves to Vishnu. They hymn his praises and beseech his help.

"Upon the conclusion of their prayers, the gods beheld the soveregn deity Hari, armed with the shell, the discus, and the mace, riding on Garuda. Prostrating themselves before him, they addressed him, and said "Have compassion upon us, O lord, and protect us, who have come to thee for succour from the Daityas. They have seized upon the three worlds, and appropriated the offerings which are our portion, taking care not to trangress the precepts of the Veda. Although we, as well as they, are parts of thee, of whom all beings consist, yet we behold the world impressed by the ignorance of vanity, with the belief of its separate existence. Engaged in the duties of their respective orders, and following the paths prescribed by holy writ, practising also religious penance, it is impossible for us to destroy them. Do thou, whose wisdom is immeasurable, instruct us in some device by which we may be able to exterminate the enemies of the gods."

"When the mighty Vishnu heard their request, he emitted from his body an illusory form which he gave to the Gods, and thus spake: "This deceptive vision shall wholly beguile the Daityas, so that, being led astray from the path of the Vedas, they may be put to death; for all gods, demons, or others, who shall be opposed to the authority of the Veda, shall perish by my might, whilst exercised for the preservation of the world. Go, then, and fear not: let this delusive vision precede you; it shall this day be of great service unto you, oh gods!"

"After this, the great delusion, having proceeded to earth, beheld the Daityas engaged in ascetic penances upon the banks of the Narmada river, and approaching them in the semblance of a naked mendicant, with his head shaven, and carrying a bunch of peacock's feathers, he thus addressed them in gentle accents: "Ho, lords of the Daitya race! wherefore is it that you practise these acts of penance, is it with a view to recompense in this world or in another?" "Sage" replied the Daityas, "we pursue



Lithom, Madras, 1864 A. Barreu...

these devotions to obtain a reward hereafter; why should you make such an inquiry?" "If you are desirous of final emancipation," answered the seeming ascetic, "attend to my words, for you are worthy of a revelation which is the door to ultimate felicity. The duties that I will teach you are the secret path to liberation; there are none beyond or superior to them; by following them you shall obtain either heaven or exemption from future existence. You mighty beings, are deserving of such lofty doctrine." By such persuasions, and by many specious arguments, did this delusive being mislead the Daityas from the tenets of the Vedas; teaching that the same thing might be for the sake of virtue and of vice; might be and might not be; might or might not contribute to liberation; might be the supreme object, and not be the supreme object, might be effect and not be effect; might be manifest or not be manifest; might be the duty of those who go naked, or who go clothed in much raiment; and so the Daityas were seduced from their proper duties by the repeated lessons of their illusory preceptor, maintaining the equal truth of contradictory tenets, and they were called Arhatas from the phrase he had employed of "ye are worthy (Arhatha) of this great doctrine;" that is of the false doctrines which he persuaded them to embrace."

The iniquity of slaughtering animals for sacrifice; the states of action and rest; the merit of abstract knowledge and other tenets of this Incarnation of false doctrine are referred to. "In this manner, exclaining to them, "know!" (Budhyadwam) and they replying "It is known" (Budhyate) these Daityas were induced by the arch deceiver to deviate from their religious duties (and become Buddhas) by his repeated arguments and variously urged persuasions. When they had abandoned their own faith they persuaded others to do the same, and the heresy spread, and many deserted the practices enjoined by the Vedas and the laws." The deities now resumed the strife and were this time successful. How Vishnu retired from his very dubious office of a false teacher, the record saith not. The construction of this fable is a very palpable piece of ecclesiastical fraud. The conflicts of deities and Daityas refer in all probability to the wars which accompained the fall of Buddhism and prepared the way for the invasion of the Mohammedans.*

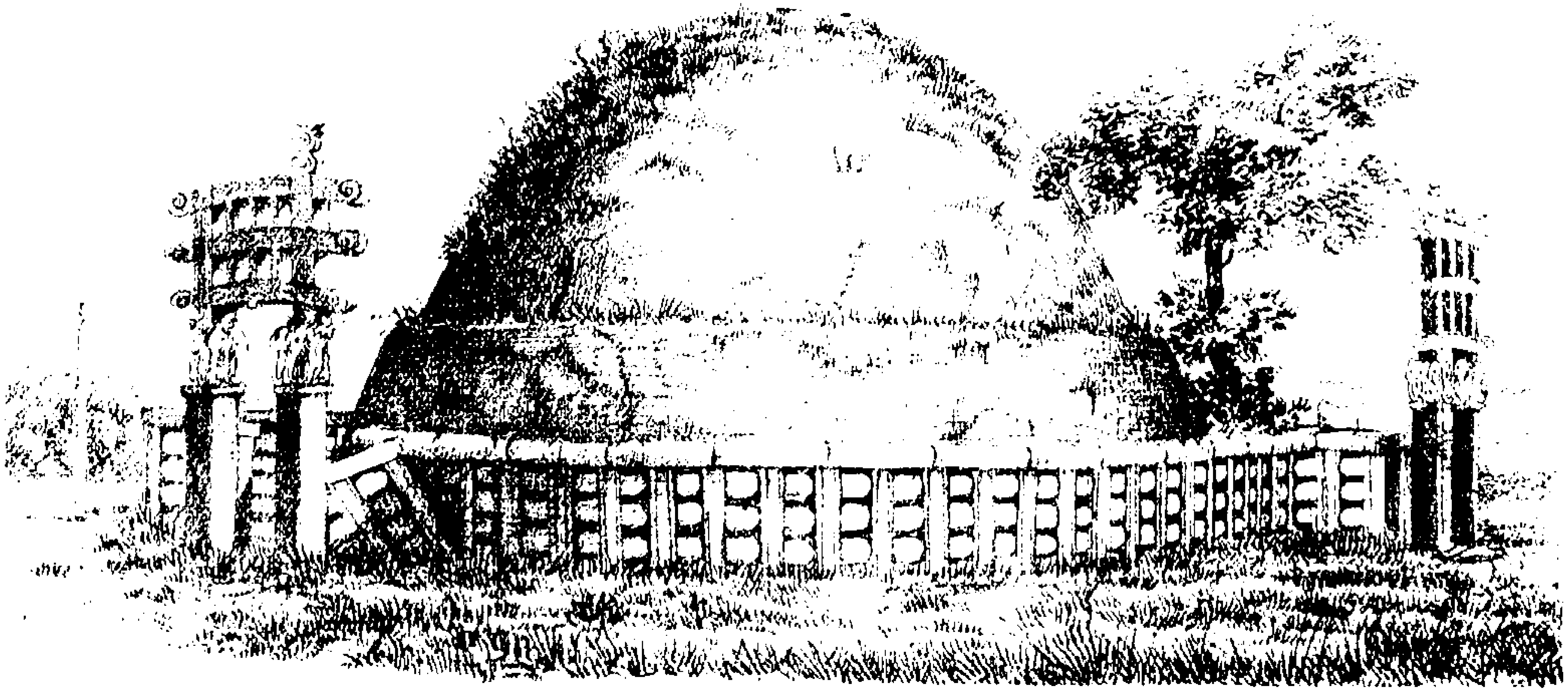
In illustrating the matter of this chapter I have selected two representations of Buddha, found amongst the plates attached to the "Hindu Pantheon." The first may be taken as a very fair type of the statues of Buddha, as he is worshipped in Ceylon, Thibet, and Burmah. The second is of a more dubious character, and probably belongs to the period when Buddhism was losing its distinctive character under the influence of reviving Brahmanism.

* Vishnu Purána, 336-341.

Moor has introduced into his chapter on Buddhism several plates which properly belong to the history of the Jaina sect; as that subject will be treated of in a subsequent section on the various sects of the Hindus, these plates will be found there.

"PLATE XLI is from a fine statue in black marble, of the size of an ordinary man; sent to me from Goa by my worthy friend Major Johnson, and is deposited in his name in the Museum at the India House. The statue is well proportioned, but, like almost all Hindu sculptures, is deficient in anatomical expression. A reason has been assigned for this inaccuracy in Oriental artists, on the supposition that the soft effeminate exterior of Asiatics offers no model of muscular symmetry. This is in a certain degree true; for the individuals of the higher classes of society are, from their indolent and luxurious style of living, the use of baths and unguents, very round and smooth in their contour; and from these models we may reasonably expect more of the Apollo than the Hercules in the works of the artists: among the labouring classes may, however, be found men exceedingly athletic, with strongly-marked muscles. I apprehend the statue now under our notice is of Jaina origin: the plate is a very good representation of it, except that I think it has rather too old and rigid a countenance. The original seems more placid, as well as younger; and I should imagine, but it did not occur to me to examine particularly when within reach of it, has elongated lobes of the ear, instead of rings in them, as indicated by the plate: I think too it has a more downcast meek look, of devout contemplation. The mark in the palm refers to a Jaina epithet, Chakraverti. I must not forget that the nose of this statue, otherwise in perfect preservation, has suffered from the pious zeal of some Portuguese zealot; but I did not choose to represent a favourite subject defective in that article, and requested my ingenious draughtsman to act the part of Taliacotius on this occasion, which he has done very skilfully. An admirer of the remains of Hindu superstition will follow with regret the course of the former possessions of the Portuguese, marked with destruction to their finest monuments: scarcely a figure is seen unmutilated in the cavern of Elephanta. The furious bigotry of this semi-christian people, let us hope, is sufficiently punished in the wretchedness and contempt of their present miserable existence: let us farther hope that it will serve as a beacon, warning the English from following such a vile example, and from deserving such a signal chastisement."

"The original of PLATE XLII. is also in the Museum at the India House: it is about fourteen inches high, of a whitish, and I think a calcareous, sort of stone: an inscription is on the pedestal, under the crescent, but is not easily to be made out or copied, and it has therefore been omitted. This image is, I think, of a very singular and curious description: its curly hair, thick lips, and position,



GREAT BUDDHIST TOPE AT SANCHI

mark it decidedly of Buddhaic origin, while its seven heads refer it to a sect of Sauras: hence the appellation of SURYA BUDDHA appropriately applied to it. But of the existence of a sect of Saura-bauddhas no information has hitherto been obtained; and as I never saw or heard of any other seven-headed BUDDHA, am disposed to think that this is an unauthorised innovation on the mere human form in which this deity is mostly elsewhere depicted: the offspring possibly of an individual, but half converted from a Saura to a Bauddha."

As a further illustration of the subject of the preceding pages a representation of the Great Sauchi Tope has been selected (Plate A) from the plates attached to Major Cunningham's Work on the Bhilsa Topes. In introducing this illustration a few words are required on these interesting monuments of Buddhism.

The word "tope" comes to us from Afghanistan, where it is used to designate, mounds, towers and other buildings of a memorial character. It is however of Sanscrit derivation coming from the word "Sthupa," a mound or tumulus. Topes were in use prior to the advent of Sákiya Muni. They were probably erected over the relics of saints, sages and heroes who had won the reverence of their countrymen during life, and were honored with religious worship by them after death. Here the people presented offerings to them and besought the favorable exercise of their power, now divine. This usage Sákiya sanctioned by his precepts and thus prepared the way for its transference to his own system and honour.

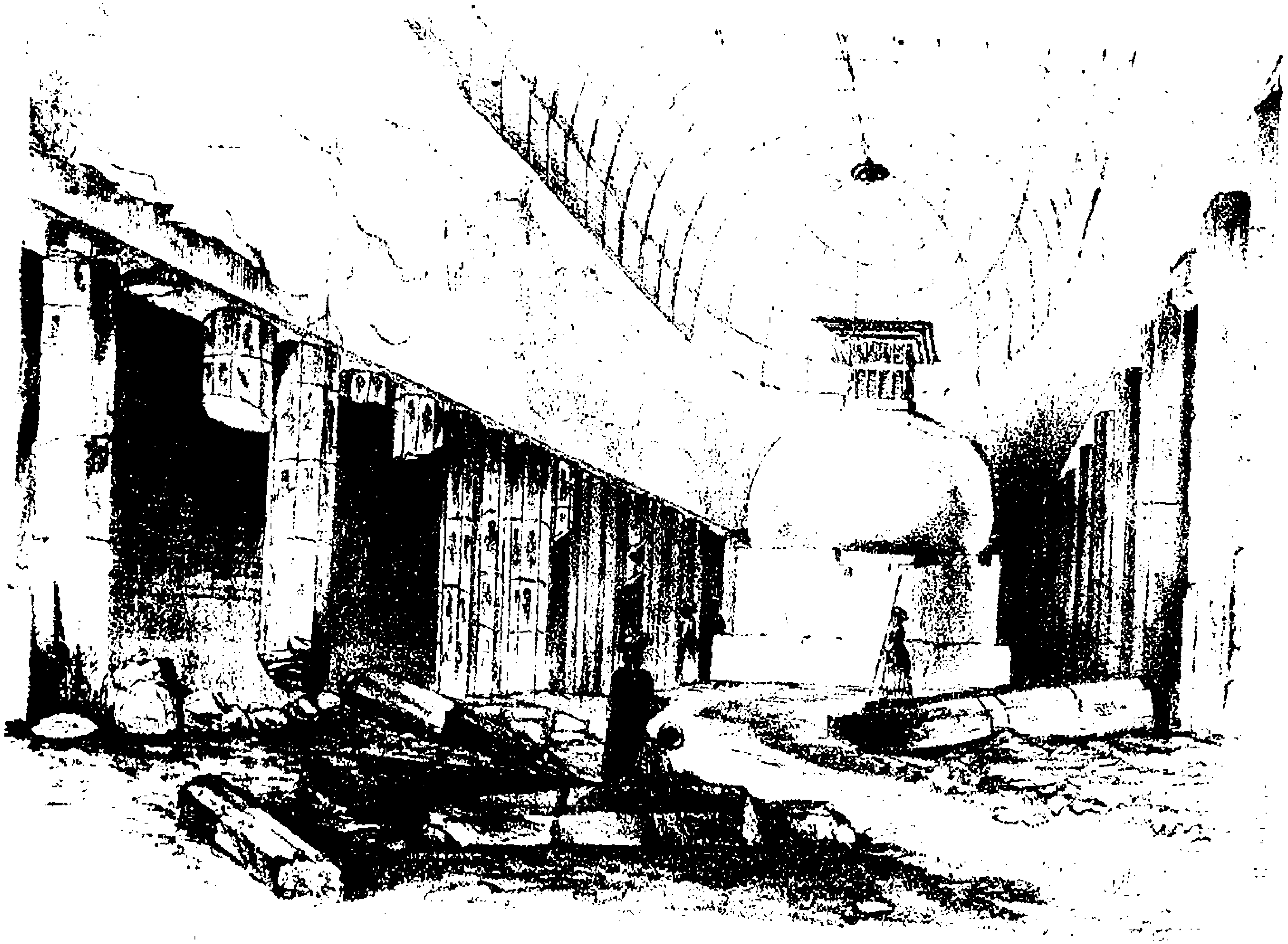
These topes were of three kinds; Dedicatory, Funereal and Memorial. The first were dedicated to the Adi Buddha, the Being invisible. In them no deposit was laid, being both "Space" and "Light." He was supposed to occupy the interior by his own nature. A pair of eyes, represented on some part of the masonry, were his external types. The second were destined to receive the relics of saints and were first used for the precious remains of the great Buddha himself. But the holy forms of Buddha and his sages could not furnish nails, bones and hair enough for the building zeal of multitudinous disciples, and hence arose a third kind of caves, devoted to the memory of the good and great or of some particular event in their lives. Thus localities made famous by the events of Sákiya's life were dotted with memorial topes. "These holy places rapidly increased in number, until there was scarcely a large city in India from Kábul to Orissa and from Nepal to Ceylon which did not possess a monument illustrative of some act of the Great Teacher. For this end the doctrine of transmigration was highly accommodating; for although the mortal pilgrimage of Sákiya was limited to the Central provinces of the Ganges, yet there was no part of India which he might not have visited in some former existence; and in this way indeed he is said to have been in Ceylon."

About five miles from Bhilsa situated in Central India, is the little village of Sánchi on Sáhi. An isolated hill broken into ridges, crops up from the ground in its immediate neighbourhood and rises to the height of about three hundred feet. It is flat at the crown and covered with ruins, whilst on one of its sides, several buildings remain in a state of tolerable preservation, the principal of which is the Great Tope, represented in Plate A. The Tope consists of a large court which "averages one hundred and fifty yards in length and is exactly one hundred yards in breadth. In the midst, stands the great Chaitya, surrounded by a massive colonnade. The bold appearance of the dome is relieved by the lightness and elegance of the highly picturesque gateways. On all sides are ruined temples, fallen columns and broken sculptures; and even the tope itself which had withstood the rancour of the fiery Saivas and the bigoted Musulmáns has been half ruined by the blundering excavations of amateur antiquaries."*

"The Great Tope itself is a solid dome of stone and brick 100 feet in diameter and 42 feet in height, springing from a plinth of 14 feet with a projection of 5½ feet from the base of the building and a slope of 2½ feet. The plinth or basement formed a terrace for the perambulation of worshippers of the enshrined relic. It was reached by a double flight of steps connected by a landing ten feet square."† On the crest of the dome was a second terrace, surrounded by a palisade of sculptured pillars; within that an altar or pedestal, surmounted by an umbrella shaped cupola supported on pillars rich in reliefs.

To realise the significance of such a monument we should picture it to ourselves in its perfection, surrounded by all the incidents of the purpose for which it was erected. On this terrace, Arhats and Bhikshus walked in silent contemplation. They studied the symbols of their faith and the events of great Buddha's history in the sculptured scenes with which every pillar was crowded. Ever and anon, they would bend in reverence to the sage, whose relics slept above them. On the festival days, as when the brotherhood commemorated the Nirwana of their Great Teacher, the great dome would be festooned with flowers from foot to crown. Crowds of pilgrims gathered round the enclosure to join their obeisance with that of their priestly superiors. The praises of Buddha and the patron sage would be chanted by yellow-robed choirs and the oft-repeated aphorisms of Dharma expounded to attentive disciples. Such reverence of many worshippers consecrated this monumental masonry, whilst Israel yet wept by the waters of Babylon and ere the last of her prophets spake of the advent of Him, who is the Desire of all nations.

* Bhilsa Topes, 183
† Bhilsa Topes, 184.



CHAITYA CAVE, AJUNTA.

What has been already said of the Great Sanchi Tope will be sufficient to enable the general reader to interpret for himself the beautiful plate of the rock Chaitya at Ajunta, which we have borrowed from Fergusson's Stone Engravings of the Rock-cut Temples of India.

"It is calculated that there are at this time four hundred and fifty five millions of Buddhists, a total less by about twenty millions than that of the Christian inhabitants of the earth; whilst Mohammedans and Hindus are much fewer. The enumeration of the Buddhists, however, includes the whole population of China, without adverting to their distribution as the followers of Confucius or Taú-see or as we have lately learned, the professors of a composite Christianity. Numerous however as the Buddhists still are, the system seems to be on the decline, where it is not upheld by the policy of the local governments, or where the priesthood does not constitute a very large share of the population."*

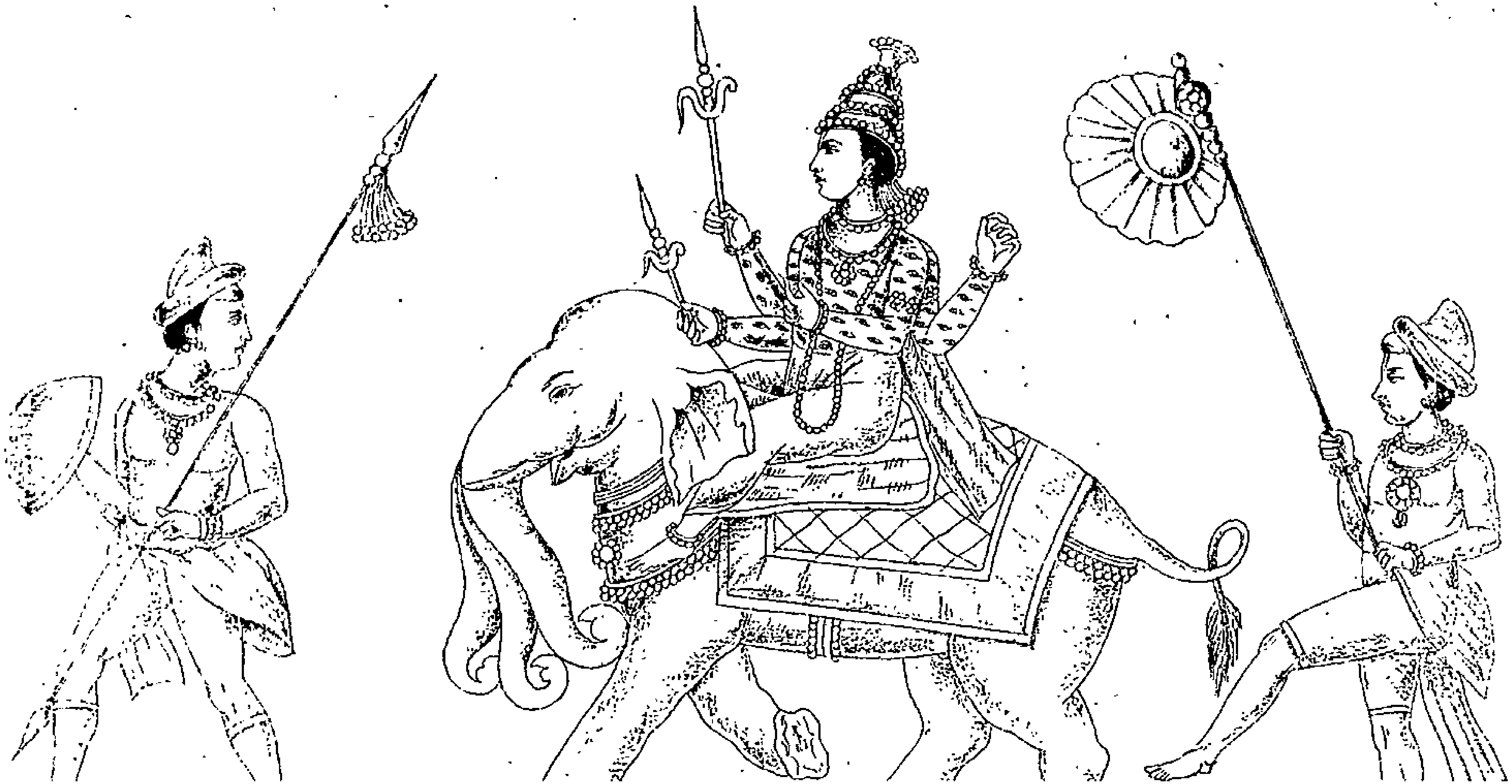
* Wilson's Works, II. 367.

# OF INDRA,

## AND GENII SUBORDINATE TO HIM.

[Whilst the Aryan races yet remained in a state of primitive civilization, they had no other gods, but the more prominent phenomena of nature. "Gods who are eleven in heaven; who are eleven on earth; and who are eleven, dwelling with glory in mid-air; may ye be pleased with our sacrifice." Often, in their agricultural pursuits, would they "consider the face of the sky" and its varied changes would naturally inspire feelings of awe. They saw it resplendent with light and heavy with clouds; its thunder and red lightning inspired terror; its fertilising showers awakened the more pleasurable feelings of gratitude. It is not therefore to be wondered that in the Vedic period, Indra, the lord of the sky, was invested with the highest attributes. The following extracts from the Rig Veda will illustrate this point. They might be multiplied almost indefinitely, for throughout the sacred verses, Indra is invoked with unwearied devotion.

"Thou hast grasped in thine arms the iron thunderbolt; thou hast placed the sun in the sky to be viewed. (Dwelling) on the further side of this atmospheric world, deriving thy power from thyself, daring in spirit, thou for our advantage, hast made the earth, the counterpart of (thy) energy; encompassing the waters and the sky, thou reachest up to heaven. Thou art the counterpart of the earth, the lord of the lofty sky, with its exalted heroes. Thou hast filled the whole atmosphere with thy greatness. Truly, there is none other like unto thee. Whose vastness neither heaven and earth have equalled, nor the rivers of the atmosphere have attained its limit, not when, in his exhilaration, he fought against the appropriator of the rain; thou alone hast made every thing else in due succession." "I declare the mighty deeds of this mighty one. At the trikadruka festival, Indra drank of the soma, and in its exhilaration he slew Ahi. He propped up the vast sky in empty space; he hath filled the two worlds, and the atmosphere; he hath upheld the earth, and stretched it out. Indra has done these things in the exhilaration of the soma. He hath meted with his measure the eastern regions, like a house; with his thunderbolt he has opened up the sources of the rivers," &c. "Let us worship, with reverence, the mighty Indra, the powerful, the exalted, the undecaying, the youthful. The beloved worlds (heaven and earth) have not measured, nor do they (now) measure, the greatness of this adorable being. Many are the excellent



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PL

works which Indra has done; not all the gods are able to frustrate the counsels of him, who established the earth, and this sky, and, wonder-working, produced the sun and the dawn. O innoxious god, thy greatness has been veritable since that time when, as soon as thou wast born, thou didst drink the soma. Neither the heavens, nor the days, nor the months, nor the seasons can resist the energy of thee (who art) mighty." *

In the Satapatha Brahmana, he is in a mysterious way, represented as taking part in the creation. "In the beginning this (universe) was indeed non-existent. But men say, 'what was that non-existent?' The rishis say, that in the beginning there was non-existence. Who are these rishis? The rishis are breaths. Inasmuch as before all this (universe), they, desiring this (universe), strove (? arishan) with toil and austerity, therefore they are all called rishis. This breath which is in the midst is Indra. He by his might kindled these breaths in the midst, inasmuch as he kindled them, he is the kindler (Indha). They call Indha Indra imperceptibly: for the gods love that which is imperceptible. They being kindled, created seven separate men (purusha)"†

In the Puranic period, the glory of Indra declines before the rising splendour of Brahma, Siva and Vishnu. He has his human loves and hates; he wages war with unequal fortune; he abdicates his throne and suffers beneath a rishi's curse and is altogether a second rate though active deity.—*Ed.*]

Sir WILLIAM JONES has addressed a hymn to INDRA, replete with mythological allusions, and embellished with all the charms of poetry. The extracts that I am about to offer from it and its argument, will form a favourable introduction to my account of this important personage, and others of less note, directly or remotely connected with him.

"INDRA, or the king of immortals, corresponds with one of the ancient JUPITERS, for several of that name were worshipped in Europe; and particularly with JUPITER the *conductor*, whose attributes are so nobly described by the Platonic philosophers. One of his numerous names is DYUPETI, or, in the nominative case, before certain letters, DYUPETIR; which means the Lord of Heaven, and seems a more probable origin of the Hetruscan word, than *Juvans Pater;* as DIESPETER was probably not the *Father*, but the *Lord* of Day.

"He may be considered as the JOVE of ENNIUS, in his memorable line.

'Aspice hoc sublime candens, quem invocant omnes JOVEM;'

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* Muir's Sanscrit Texts, 85, 87, 88.
† Muir's Sanscrit Texts, 19.

Where the poet clearly means the firmament, of which INDRA is the personification. He is the god of thunder, and of nature's elements, with inferior genii under his command; and is conceived to govern the eastern quarter of the world, but to preside, like the *Genius*, or *Agathodæmon* of the ancients, over the celestial bands, which are stationed on the summit of Méru, or the north pole, where he solaces the gods with nectar and heavenly music. Hence, perhaps, the Hindus, when giving evidence, and the magistrate who receives it, are directed to stand fronting the east or north.

" The genii, named Kinnara, are the male dancers in *Swerga*, the heaven of INDRA; and the *Apsara* are his dancing girls, answering to the fairies of the Persians, and to the damsels, called in the *Kóran*, *hhuruluyun*, or *with antelope's eyes*."—JONES'S *Works*. Vol. XIII.

INDRA resides in the celestial city of Amrávati, where his palace, Vaijayanta, is situated, in the garden Nandana, which contains the all-yielding trees Parijata* Kalpadruma, and three others similarly bountiful. Although these, or even one of them, might suffice, and qualify its owner for the title which INDRA bears of Lord of wealth, he is sometimes represented to possess likewise the all-prolific cow, KA'MADE'NU, as well as UCHCHAISHRAVAS, the eight-headed horse, that arose with the cow and first-named tree from the churned ocean, as related in another place. His consort is INDRA'NI: he rides the elephant IRA'VATA, driven by his charioteer MATA'LI; and he holds the weapon *Vajra*, or the thunder-bolt, and is hence named VAJRAPA'NI. His chief musician is named CHITRARAT'HA, who rides in a painted car, which on one occasion was burned by ARJUNA, the confidential friend and agent of KRISHNA, or the Sun. INDRA is more especially the regent of winds and showers: the water-spout is said to be the trunk of his elephant; and the *iris* is appropriately called his bow, which it is not deemed auspicious to point out.†

INDRA, as well as the deity presiding over the firmament, and over atmospheric or meteoric phenomena, is himself, as are most of the minor deities, a star, or a constellation: his name is among the twelve Adityas, or Suns.‡ He is fabled to have lost for a while his kingdom to the Asuras, which are in fact the stars of the southern hemisphere, under the dominion of YAMA: who holds his court in the antarctic circle, and is at frequent war with INDRA and the

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* I have a sketch of a tree yielding, if not all sorts, a curious sort of fruit, viz., *men*; with a man of larger mould climbing up its stem: a second, with a bow at his back, is looking on, encouraging him. The picture is marked merely with the name BHIMA; but I have no knowledge of the legend to which it alludes. Fifteen men are hanging on the boughs like fruit.

† " Let not him, who knows right from wrong, and sees in the sky the bow of INDRA, show it to any man."—*Ins.* of MENU, chap. iv. v. 59.

‡ Vishnu Purána, 134.

**Suras**, in the northern hemisphere: the metropolis of which is **Méru**, the Olympus of INDRA, the celestial north pole, allegorically represented as a mountain of gold and gems. Deeming the Suras and Asuras to be the stars in the two hemispheres, I apprehend that some astronomical fact is veiled in the allegory of INDRA'S dethronement: the precession of the equinoxes, perhaps, or annual motion of the stars from east to west, by which INDRA has his stellar locality usurped by some other luminary, and is hence fabled to have been dethroned in warfare with YAMA'S legion of Asuras, or malignant spirits.

SONNERAT mentions that "INDRA, king of the demigods, and supporter of the east part of the universe, has had many wars to sustain against giants, enemies of the gods; alternately conqueror and conquered, he has several times been driven out of *Sorgon (Swerga)*; and it was only by the protection of the three superior gods that he destroyed his enemies, and recovered and retained possession of his celestial abode."—Vol. I. p. 61.*

These contests of INDRA relate possibly to a cycle, depending on some periodical alteration in the state or places of the heavenly bodies: he loses his dominion; that is, some other constellation succeeds to his or his subjects' place for a period; when, by the favour of the superior gods, or, in other words, by the harmony of the spheres, or the regular movements of the celestial bodies, INDRA and his sidereal host, at the recommencement of the cycle, resume their stations in the heavens.

In his wars he employs many elephants, which, in reality, are clouds, and have names derived from that source of metaphor; such as the *lightning sender, thunder bearer, black, white, blue, rumbler, growler*, &c. &c. The chief of all is IRA'VATA, it being his *váhan*, or vehicle: the name means watery, the aqueous property of clouds being that most apparent. IRA'VATA, as INDRA'S vehicle, is frequently painted with three trunks; but some of my pictures have

* "The deification of Indra is more consistent as he has no incongruous functions to discharge: he is a personification of the phenomena of the firmament, particularly the capacity of sending down rain. This property is metaphorically described as a conflict with the clouds, which are reluctant to part with their watery stores until assailed and penetrated by the thunderbolt of Indra. As in all allegories, the language of fact and fiction is apt to be blended and confounded in the description of this encounter, and the cloud, personified as a demon named Ahi or, Vritra, is represented as combating Indra, with all the attributes of a personal enemy, and as suffering in the battle mutilation, wounds and death. In the versions of the conflict found in later works, and in the heroic poems and puránas, the original allegory is lost sight of altogether, and Vritra becomes a real personage, an Asura, or king of Asuras, who wages a doubtful war with the king of the gods. This contest with the clouds seems to have suggested to the authors of the Suktas the martial character of Indra. On other occasions, he is especially described as the god of battles, the giver of victory to his worshippers, the destroyer of the enemies of religious rites and the subverter of the cities of the Asuras." Wilson, Int. to Rig-Veda Sanhita. XXX.—*Ed.*

other deities, especially RA'MA and KRISHNA, mounted on this favoured animal.

The Hindus have assigned regents to each cardinal and intermediate point of the compass. INDRA being esteemed the first of firmamental deities, and especially the ruler of the east, that point is reckoned first, and the others are thus ruled: AGNI, south-east; YAMA, south; NIRRITA, south-west; VARUNA, west; VA'YU, north-west; KUVE'RA, north; ISA'NI, north-east. To which are sometimes added three other quarters, or points, viz. *above*, governed by BRAHMA; *below*, by NA'GA, or SE'SHNA'GA, the king of serpents, otherwise named VASUKI; and the *centre*, ruled by RU'DRA, or SIVA.

Here we find BRAHMA and SIVA in situations apparently subordinate to INDRA: SIVA, indeed, holds two offices, being as ISA, or IS'ANI, governor of the north-east region; and as RUDRA, of the central district. But they are both confessedly superior to INDRA, who is generally esteemed prince of the beneficent *genii*; and is, like his betters, an extraordinary and equivocal character, as will appear in the sequel. He is poetically described as

> " Mounted on the Sun's bright beam"—
> " Darter of the swift blue bolt"—
> " Sprinkler of genial dews and fruitful rains
> O'er hills and thirsty plains"—

and is called Lord of wealth, for which a good reason has been already given; beautiful, with a thousand eyes; and the destroyer of towns. We have before noticed his fruitless attempt to destroy Mat'hura, saved by the miraculous interposition of KRISHNA; but the name is more appropriate in reference to the destruction of the classical city of *Ujjaini, or Oogein,* the present capital of DOWLUT ROW SINDIA: of which extraordinary event, there is an interesting tradition. It is not likely, however, that this event, which occurred about 1900 years ago, was the origin of his name of " destroyer of towns;" similar visitations, of earlier date, are probably related in the *Puranas.*

This city, called also *Avanti,* boasts of very high antiquity, and is considered as the first meridian by Hindu geographers and astronomers. Mr. HUNTER, in the sixth volume of the *Asiatic Researches,* (" Journey from *Agra* to *Ougein,*") gives a description of the modern city, which, by repeated observations, he determined to be in long. 75° 51′ E. lat. 23° 11′ N. The ancient city was about a mile farther south, and now lies buried in the earth to the depth of from fifteen to eighteen feet: on digging, its walls are said to be found entire, pillars unbroken, &c. Tradition imputes its destruction to a shower of earth; an idea likely to have originated in superficial observation: for although Mr. HUNTER observed no traces of volcanic hills, nor *scoria,* in the neighbourhood, and thinks the style of the walls militates against the supposition of an earthquake having effected the submersion of the city, it is still

difficult to impute it to any other than a volcanic cause, operating, perhaps, with less violence and convulsion than usually attends such a phenomenon. It may be remarked, that the neighbourhood of Ujein is particularly subject to inundation from the alluvion of the river Sippara, near which the city is situated: this, combined with the soft sinking nature of the soil, may afford *data* for a *Neptunist* to uphold a different hypothesis, accounting for the submersion of the ancient city. Whatever may have been the real cause of the catastrophe that befel this metropolis, it cannot be supposed that the wild fancies of Hindu historians would suffer the fact, in itself highly poetical and romantic, to be simply told: it must be dressed up in a mythological allegory; and the intervention of the gods cannot be dispensed with. The following story is accordingly related; and I have borrowed it from the interesting "Journey from *Agra* to *Ougein*," of my learned friend, before mentioned.

A certain deity, named GUNDRUSEIN, was condemned, for an affront to Indra, to be born on earth in the shape of an ass; but, on entreaty, the sentence was mitigated, and he was allowed at night to re-assume the form and functions of a man. This incarnation took place at Ujein, in the reign of *Raja* SUNDERSEIN, whose daughter was demanded in marriage by the ass; and his consent was obtained, on learning the divine origin of his intended son-in-law, confirmed, as he witnessed, by certain prodigies. All day he lived in the stables like an ass; at night, secretly slipping out of his skin, and assuming the appearance of a handsome and accomplished young prince, he repaired to the palace, and enjoyed the conversation of his beauteous bride. In due time the princess became pregnant; and her chastity being suspected, she revealed to her inquisitive parent the mystery of her husband's happy nocturnal metamorphosis: which the *Raja*, being conveniently concealed, himself beheld, and unwilling that his son should return to his uncouth disguise, set fire to, and consumed, the vacant ass's skin.

Although rejoiced at his release, the incarnate deity foresaw the resentment of INDRA, disappointed of his vengeance; and warned his wife to quit the city, about to be overwhelmed with a shower of earth. She fled to a village at a safe distance, and brought forth a son, named VIKRAMADITYA; and a shower of cold earth, poured down by INDRA, buried the city and its inhabitants.—(*See As. Res.* Vol. VI.)

This legend gives a date to the catastrophe; for the prince, so renowned in his origin and birth, was not less so as a monarch and an astronomer; and his name marks an era much used all over India: of which the 1865th corresponds with 1809, of ours. Several monarchs of this name are recorded; and disputes exist on some chronological questions connected with this era.

On one occasion INDRA assumed the form of a shepherd's boy, that he might the easier steal from a garden some pomegranate blossoms,

to deck the dark tresses of his charming consort INDRA'NI. The story, which is borrowed from the popular mythology of Nepal and Tibet, is told by *Sir* W. JONES in his hymn; and I shall extract the passage, as well for the purpose of relieving a little the prosaic dulness of description by the enlivening intervention of poetry, as that it again introduces some of the minor deities, or agents of INDRA, of whom some farther account must be given.

> "The reckless peasant, who these glowing flowers,
> Hopeful of rubied fruit, had foster'd long,
> Seiz'd and with cordage strong,
> Shackl'd the god who gave him showers,
> Straight from seven winds immortal genii flew—
> VARUNA green, whom foamy waves obey;
> Bright VAHNI, flaming like the lamp of day;
> KUVE'RA, sought by all, enjoy'd by few;
> MARUT, who bids the winged breezes play;
> Stern YAMA, ruthless judge! and ISA cold;
> With NAIRRIT, mildly bold:
> They, with the ruddy flash that points his thunder,
> Rend his vain bands asunder.
> Th' exulting god resumes his thousand eyes,
> Four arms divine, and robes of changing dyes."

His "robes of changing dyes" are the evanescent and variable clouds, with which he (the firmament personified) is clad as with a garment, bespangled with a thousand eyes, or stars.

Great and glorious as INDRA is, he could not resist temptation; and is described as prone to indulge his propensities in a manner much more criminal than his attempt at ornamenting the beauteous tresses of his wife: which description, if taken literally, would transform his distinction of *thousand-eyed* from glory to disgrace; for he is fabled to have been once covered with disgraceful marks for seducing Iliya, the wife of the Rishi, Gotama. These marks were changed into eyes at the solicitation of the Gods.

From such instances of frailty, INDRA became, among the saints and sages, proverbial for profligacy. When the sanctified ascetic, VISWAMITRA, who had for thousands of years been engaged in the most rigid mortification, beheld MENAKA', the *Apsarasa* sent by INDRA to debauch him, "bathing, of surprising form, unparalleled in beauty, in appearance resembling SRI—her clothes, wetted by the stream, exhibiting her fascinating symmetry of frame; he, subdued by the arrows of KANDA'RPA, approached her: and five times five years, spent in dalliance with this seducing female, passed away like a moment."—"What!" exclaimed, at length, the reflecting sage, "my wisdom, my austerities, my firm resolution, all destroyed at once by a woman! Seduced by the crime in which INDRA delights, am I stripped of the advantages arising from all my austerities!"—*Ram.* sect. 50.

We have before noticed INDRA as an evil counsellor, aiding by his advice the malignant *asuras*, or any ill-disposed human beings, in counteracting the beneficent intentions of the gods, and thwarting the piety of men. Covetous of sacrifices, he sees, not without envy and jealousy, offerings made to other deities; and when not especially or exclusively dedicated to himself, has been known to steal the victim, or some essential sacrificial utensil. At an *aswamédha*, or in the ceremonies preparatory to it, he will steal the horse, which is let loose to wander whither it pleases, properly attended, for the whole year previous to its immolation. In the 48th section of the *Rámáyana* it is related how INDRA stole from the sacred pile the victim of the king, AMBARISHI, of Ayodha (Oude); who, resolving on a *Naramédha*, or human sacrifice, had consecrated a man, bearing the characteristic marks, and appointed for the immolation. The search after another victim affords opportunities of introducing some pathetic passages. And in the 23rd section it is stated how INDRA, in a rage, occasioned by hunger, killed his friend and companion NAMUKI.

INDRA, however, if not unreasonable, might well be satisfied with his allowed portion of sacrificial propitiation; for he is very frequently, and, in point of precedence, honourably, invoked in many Brahmanical ceremonies. At the *Srad'ha*, or obsequies in honour of deceased ancestors, in this form: the priest, meditating the *Gàyatri*, says, "May INDRA and VARUNA accept our oblations, and grant us happiness: may INDRA and the cherishing Sun grant us happiness in the distribution of food: may INDRA and the Moon grant us the happiness of attaining the road of celestial bliss, and the association of good offices."—COLEBROKE. *As. Res.* Vol. VII. Art. viii.

And in the eighth volume, the same learned gentleman, in his most valuable Essay on the *Vedas*, Art. viii. describes from that fruitful source a supposed consecration of INDRA, when elected by the gods to be their king. I extract the concluding paragraph—the whole is curious.

"Thus consecrated by that great inauguration, INDRA subdued all conquerable earths, and won all worlds: he obtained over all the gods supremacy, transcendant rank, and pre-eminence. Conquering in this world below, equitable dominion, separate authority, attainment of the supreme abode, mighty power, and superior rule; becoming a self-existent being, and independent ruler, exempt from early dissolution; and reaching all his wishes in that celestial world, he became immortal; he became immortal."

In the *Ins.* of MANU, the component parts of a king are enumerated, among which INDRA obtains a place.—Chap. V. v. 96.—"The corporeal frame of a king is composed of particles from SO'MA, AGNI, SU'RYA, PA'VANA, INDRA, KUVE'RA, VARUNA, and YAMA, the eight

guardian deities of the world."—In another similar text, the deities, although the same, are differently placed; for the sake, perhaps, of a metrical arrangement of their names.—Chap. VII. v. 3.—"If the world had no king, it would quake on all sides through fear: the ruler of the universe, therefore, created a king for the maintenance of this system, both religious and civil;—" 4. Forming him of eternal particles, drawn from the substance of INDRA, PAVANA, YAMA, SU'RYA, of AGNI and VARUNA, of CHANDRA and KUVERA:—" 5. And since a king was composed of particles drawn from these chief guardian deities, he consequently surpasses all mortals in glory.—" 6. He is fire and air; he, both sun and moon; he, the god of criminal justice; he, the genius of wealth; he, the regent of waters; he, the lord of the firmament."

C. IX. v. 301.—" All the ages called *Satya Treta, Dwápara* and *Kali,* depend on the conduct of a king who is declared in turn to represent each of those ages:—" 302. Sleeping, he is the *Kali* age; waking, the *Dwápara;* exerting himself in action, the *Treta;* living virtuously, the *Satya.*—" 303. Of INDRA, of SU'RYA, of PA'VANA, of YAMA, of VARUNA, of CHANDRA, of AGNI, and of PRIT'HIVI, let the king emulate the power and attributes.—" 304. As INDRA sheds plentiful showers during the four rainy months, thus let him, acting like the regent of clouds, rain just gratifications over his kingdom:—" 305. As SU'RYA with strong rays draws up the water during eight months, thus let him, performing the functions of the Sun, gradually draw from his realm the legal revenue:—" 306. As PA'VANA, when he moves, pervades all creatures, thus let him, imitating the regent of wind, pervade all places by his concealed emissaries:—" 307. As YAMA, at the appointed time, punishes friends and foes, or those who revere and those who contemn him, thus let the king, resembling the judge of departedspirits, punish, offending subjects:—" 308. As VARUNA most assuredly binds the guilty in fatal cords, thus let him, representing the genius of water, keep offenders in close confinement.—" 309. When the people, no less delighted on seeing the king, than on seeing the full moon, he appears in the character of CHANDRA.—" 310. Against criminals let him be ever ardent in wrath; let him be splendid in glory; let him consume wicked ministers; thus imitating the functions of AGNI, god of fire.—" 311. As PRIT'HIVI supports all creatures equally, thus a king, sustaining all subjects, resembles in his office the goddess of earth."

Intending, under this head, to notice some characters subordinate to INDRA, I shall introduce them, among others, by a quotation from *Mr.* COLEBROKE'S Essay on the *Religious Ceremonies of the Brahmans,* to which, on so many occasions, I am indebted; adding, occasionally, a note of illustration. In the marriage ceremony, after previous details, "eighteen oblations are offered, while as many texts are meditated: they differ only in the name of the deity invoked.

"1. May AGNI, lord of (living) beings, protect me in respect of holiness, valour, and prayer, and in regard to ancient privileges, to this solemn rite, and to this invocation to deities.—2. May INDRA, lord, or regent, of the eldest, (that is, of the best of beings), protect me, &c.—3. May YAMA, lord of the earth, &c.—4. Air, lord of the sky.—5. The Sun, lord of heaven.—6. The Moon, lord of stars.—7. VRIHASPATI,* lord (that is, preceptor) of BRAHMA (and other deities).—8. MITRA (the Sun), lord of true beings.—9. VARUNA, lord of waters.—10. The Ocean, lord of rivers.—11. Food, lord of tributary powers.—12. SOMA (the Moon), lord of planets.—13. SAVITRI (the generative Sun), lord of pregnant females.—14. RUDRA (SIVA), lord of (deities that bear the shape of) cattle.—15. The fabricator† of the universe, lord of forms.—16. VISHNU,‡ lord of mountains.—17. *Maruts* (winds), lord of *Gunas* (sets of divinities).—18. Fathers, grandfathers, remoter ancestors, more distant progenitors, their parents and grandsires." ||

The eight guardian deities of the eight points of the heavens, with INDRA at their head, are sometimes called the winds, and are almost confounded with the *Maruts*; of whom, however, are reckoned forty-nine. The names of the regents of the eight winds, or points, as first given in this article, I noted from the information of my *Pandit*, viz. INDRA, ruler of the east; AGNI, south-east; YAMA, south; NIRRITA, south-west; VARUNA, west; VA'YU, north-west; KUVE'RA, north; ISA'NI, north-east. The next enumeration of them, in *Sir* W. JONES'S poem, runs thus: INDRA, VARUNA, VA'HNI, KUVE'RA, MARUT, YAMA, ISA, or ISANI, NAIRIT, or NIRIT; omitting AGNI and VA'YU, and introducing VAH'NI, and MARUT: the latter may, indeed, be deemed the same with VA'YU; but VAH'NI, whom I should judge to be SARASWATI, I never, in any instance, saw elsewhere introduced into this *gana*, or *assemblage*, with INDRA and the male genii. The order of their arrangement I, in this case, lay no stress on, as being in a poetical dress, the names may have been transposed, in view to a more metrical arrangement. A third list, from the *Ins.* of MANU, as given in a back page, alluding, I imagine, to the same *gana*, differs from both the preceding; and a fourth list, in the same code, also given under this article, differs from all three. A fifth, taken from the *Bráhmanda Purána*, as will be presently stated, differs from the first only in one instance.

* VRIHASPATI, the regent of the planet JUPITER, is called Preceptor of the gods, as he is frequently found giving them good advice; and, as well as NAREDA, is often represented as their orator, or messenger, when any intercourse is carried on between the three superior powers.

† BRAHMA, I suppose.

‡ I should rather have expected the application of this title to SIVA, as the consort of PARVATI, daughter of HIMALAYA.—

|| The reader will allow me to remind him, that the words within brackets in the above, and in similar quotations, are interpolated by the commentator, whose gloss the translator has followed, to illustrate the text, which would otherwise be often obscure.

Mr. Wilford, in the eighth volume of the *As. Res.* gives, as a specimen of the geographical style of the Hindus, a translation, in the very words of the *Bráhmanda Purána*, descriptive of the fabulous mountain *Méru*. I here extract part of it, this mountain being often mythologically alluded to in this work, and its distinguished inhabitants being the immediate subject in discussion. The style of this *Purána* indicates a sectarial superiority on the part of Brahma, similar to what we have seen applied by their respective sectarists to his coequal powers, Vishnu and Siva.

"The great God; the great, omnipotent, omniscient one; the greatest in the world; the great Lord, who goes through all the worlds, incapable of decay, and without body, is born a moulded body, of flesh and bones, *made*, whilst himself *was not made*. His wisdom and power pervade all hearts; from his heart sprang the *Padma Lotos-like* world in times of old. It was *then* in this, that appeared, *when* born, the God of gods, with four faces; the Lord of the lords of mankind, who rules over all; the Lord of the world. When this flower was produced by Vishnu, then from his navel sprang the worldly *Lotos*, abounding with trees and plants.

"Round it are four great islands, or countries: in the middle, like the germ, is *Méru* thus called; a great mountain of various colours all round."—(Here follow its appearance, shape, measurements, &c. it being throughout likened to a lotos.)—"Every *Rishi* represents this lord of mountains as it appears to him from his station: Brahma, Indra, and all the gods, declare that this largest of all mountains is a form consisting of jewels of numberless colours; the abode of various tribes; like gold; like the dawning morn, resplendent, with a thousand petals; like a thousand water-pots, with a thousand leaves.

"Within, it is adorned with the self-moving cars of the gods, all beautiful; in its petals are the abodes of the gods, like heaven; in its thousand petals they dwell with their consorts. There resides above, Brahma, God of gods, with four faces, the greatest of those who know the *Vedas;* the greatest of the great gods, also of the inferior ones. There is the court of Brahma, consisting of the whole earth, of all those who grant the object of our wishes; thousands of great gods are in this beautiful court: there the *Brahmarishis* dwell: it is called by all the world *Manovati*. There, in the east, is Indra for ever to be praised; the god sitting upon a *vimána*, resplendent, like a thousand suns. There the gods, and tribes of *Rishis*, are always sitting in the presence of the four-faced god: these the god makes happy with his resplendence: there the gods are singing praises to him. There is the lord of wealth, beautiful, with a thousand eyes; the destroyer of towns: the *Indra-locas* enjoy all the wealth of the three worlds. In the second interval, between the east and the south, is the great *vimána* of Agni, or *fire*, with a great resplendence, variegated with a hundred sorts of metals, resplendent; and from whom sprang the *Vedas:* there is

his court; he does good to all; and his name is JIVANI: in the mouth of whom the sacred elements of the *homa* are put." At the end of this essay, a map of the world is given, fancifully shaped like a lotos; the *calyx* forming *Méru* like a bell, mouth upwards, or like an inverted *linga*. Here, on one of its three peaks, is *Kailása*, the Olympus of SIVA; and on another, the *Swerga*, or paradise of INDRA: but his terrestrial abode is otherwise described as placed in the mountains of *Sitanta*, "skirted by a most delightful country, well watered, enlivened with the harmonious noise of the black bee, and frogs. There, among immense caves, is the *Kridávana*, or place of dalliance of MAHENDRA; where knowledge, and the completion of our wishes, is fully accomplished. There is the great forest of the *Parijáta* tree, of the king of the gods, known through the three worlds, and the whole world sings his praise from the *Vedas*. Such is the place of dalliance of him with a thousand eyes, or INDRA. In this charming grove of SAKRA, or INDRA, the gods, the *Danavas*, the snakes, *Yakshas*, *Rakshasas*, *Guhya*, or *Kuvéras*, *Gand'harvas*, live happy; as well as numerous tribes of *Apsarasas*, fond of sport."—P. 366.

INDRA is generally represented on his elephant, as noticed in other places: he is so seen in the Elephanta cavern, and in the excavations at Ellora. SIR CHARLES MALET gives, with his description of those excavations, some drawings; one of them representing INDRA on an elephant, and his lovely wife, INDRA'NI, with a child on her lap, seated on a lion: she is a beautiful figure, and has, what I should not have expected, a skull and bones in her girdle.—(*As. Res.* Vol. VI.) This is the only figure I ever saw of INDRA'NI; and I have some doubt if it was really intended for her. I do not think I have any casts of INDRA: a rather curious one in my collection, of a man on an elephant, so contrived as to be moveable like a child's rocking-horse, but sidewise, I am disposed to fancy is of INDRA: but I have not given it in this work. The man, by a hinge, can be dismounted and remounted at will; and this may possibly allude to his astreal depositions and restorations: I have several pictures of INDRA. In PLATES XVII and XVIII we see him, with other deities, reverencing DEVI. PLATE XLVI is from two tinted pictures, where he is painted covered with eyes, and of the usual copper colour. Above he is mounted on his famous elephant, IRAVATI; in the picture white, with a crimson outline, trunks, and hair.

Like the other Hindu deities, INDRA is distinguished by several names: SAKRA is that by which he is generally called in his capacity of the adviser of evil. SHATUKRATU, or SHATKRATU, means him to whom is made a *hundred sacrifices*: VRITRA'HAN, the *slayer* of the demon VRITRA. HERI is sometimes applied to him, as well as to VISHNU and KRISHNA: and HARI, a name of both SIVA and VISHNU; and the latter is, in the *Ramayana*, sect. 1. called UPENDRA, (*up* is equivalent to our *sub*,) inferring subordination to INDRA, who is sometimes named MA'HENDRA, or the *great* INDRA: also

PU'RENDRA, and VASAVA, and VAKA-SHASANA. VAJRA-PA'NI means *grasper of the thunder-bolt*, reminding us of the JUPITER *Fulminator*, or *Tonans*; as doubtless adverted to by Sir WILLIAM JONES, when describing him as "darter of the swift blue bolt," or as JUPITER *Fulgurator*; as well as well as to JUPITER *Pluvius*, when he calls him

> "Sprinkler of genial dews and fruitful rains
> O'er hills and thirsty plains."
>
> Hymn to INDRA.— Works, Vol. XIII.

His consort, INDRA'NI, or AINDRI, is also named PULOMAYA, and SA'KI; and as she is, as far as I know of her, very virtuous, as well as beautiful, I am unwilling to dismiss her without some farther notice and will, therefore, introduce a legend in which her fidelity was tried.

The virtuous NAHUSHA was elevated to the heavenly mansions by the title of DE'VA NA'HUSHA, or, as he is in shortness called, DENNAUSH, whence, as before observed, is easily made DIONYSIUS. Notwithstanding his virtue, he fell in love with PULOMAYA, who resisting his assiduities, resolved on fidelity to her lord. She was advised by VRIHASPATI, who foresaw the consequences, to pretend to favour the lover's addresses, if he would visit her in a palky carried by four holy and learned Brahmans, which he had influence enough to procure. Their movements not according with the lover's eagerness, he impatiently exclaimed to the chief bearer—"*Serpe! Serpe!*" which has precisely the same signification in *Sanskrit* and in *Latin*. The holy sage, unused to such an imperative address, replied—"Be thyself a serpent;" and, such is the power of divine learning, the king, from the force of the imprecation, instantly fell to the earth in the shape of that large serpent called, in Sanskrit, *ajagara*, and *boa* by naturalists. In this state of humiliation he wandered to the banks of the Kali, and once attempting to swallow a Brahman, deeply learned in the Vedas, his throat was so scorched that he was forced to disgorge the sage; by contact with whom, his own intellects became irradiated, and he remembered with penitence his crime and its punishment. He ceased to devour human beings, and recovering his understanding and speech, he sought some holy Brahmans who might predict the termination of his misery; and learned, at length, that he would be restored to his pristine shape by the sons of PA'NDU. He, therefore, patiently visited holy places of pilgrimage, founded by himself in happier days, and waited with resignation the coming of the Pándavas, whose adventures are the subject of VYASA'S great epic poem, the *Mahábárata*—(From WILFORD'S Essay on the *Nile*. *As. Res.* Vol. III.)*

* Vishnu Purána. 413: note. Speaking of the fanciful etymology suggested in the text, between Deva Nahusha and Dionysius, Prof. Wilson says: "much speculation, wholly unfounded, has been started by Wilford's conjecture that the name of this prince with Deva, divine, prefixed, a combination which never occurs, was the same as Dionysius or Bacchus."—*Ed.*

Strictness of arrangement not being easily attainable in a work of this sort, I shall, in the next head or division, notice, with other deities, some of those subordinate to INDRA as chief of the demigods, and immediately connected with him as regents of quarters, or points, or winds; and some of them that do not demand any lengthened discussion, we will notice here, viz. VARUNA, KUVE'RA, and NIRRITA.

## VARUNA.

[VARUNA, like Indra, has lost something in character and dignity by the elaborate fables of later mythology.

"Varuna occupies a rather more conspicuous place in the hymns; he is said to be the divinity, presiding over the night, and in that capacity, probably, the constellations are called his holy acts, and the moon, it is said, moves by his command. The title of king or monarch, Rájá or samrát, is very commonly attached to his name: with MITRA, he is called the lord of light, and he supports the light on high and makes wide the path of the sun: he grants wealth, averts evil, and protects cattle; in all which we have no trace of the station assigned to him in later mythology, of sovereign of the waters. In one rather obscure passage, however, it is said of him that, abiding in the ocean, he knows the course of ships, but he is also said, in the same stanza, to know the flight of birds and the periodical succession of the months."*

His office, as an administrator of justice is very distinctly recognized in the Vedic Hymns. Prof. Max Muller, in analysing one of these compositions, makes the following remarks.

"If we read the next hymn, which is addressed to Varuna *(ouranos)* we perceive that the god here invoked is to the mind of the poet, supreme and almighty. Nevertheless, he is one of the gods who is almost always represented in fellowship with another, Mitra; and even in our hymn there is one verse, the sixth, in which Varuna and Mitra are invoked in the dual. Yet what more could human language achieve, in trying to express the idea of a divine and supreme power, than what our poet says of Varuna;—"Thou art lord of all, of heaven and earth." Or as is said in another hymn (II. 27. 10), "Thou art the king of all; of those who are gods, and of those who are men." But more than all this Varuna watches over the order of the moral world. The poet begins with a confession that he has neglected the works of Varuna; that he has offended against his laws. He craves his pardon; he appeals in his self-defence to the weakness of human nature; he deprecates death as the reward of sin. His devotion is all he has wherewith to appease the anger of god; and how natural the feeling, when he hopes to soothe the god by his prayers as a horse is soothed by kind words.

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* Rig Veda Sanhitá. Introduction XXXIV.

The poet has evidently felt the anger of Varuna: His friends, wishing for booty elsewhere, have left him, and he knows not how to bring back Varuna, who is the only giver of Victory. He describes the power of his god, and he praises him chiefly as the guardian of law and order. Like a true child of nature, he offers honey, sweet things, which the god is sure to like, and then appeals to him as to a friend: "Now be good, and let us speak together again." This may seem childish, but there is a real and childish faith in it and like all childish faith, it is rewarded by some kind of response. For at that very moment, the poet takes a higher tone. He fancies he sees the god and his chariot passing by; he feels that his prayer has been heard. True, there is much that is human, earthly, coarse, and false in the language applied to the deity as here invoked under the name of Varuna. Yet there is something also in these ancient strains of thought and faith which moves and cheers our hearts, even at this great distance of time, and a wise man will pause before he ascribes to purely evil sources what may be, for all we know, the working of a love and wisdom beyond our own."

No apology is required for inserting in full the following hymn; no better illustration could be given of the worship inspired by Varuna three thousand years ago.

"1st. Let us not yet, O, Varuna, enter into the house of clay; have mercy, almighty, have mercy!"

"2nd. If I go along trembling, like a cloud driven by the wind: have mercy, almighty, have mercy!"

"3rd. Through want of strength, thou strong and bright god, have I gone to the wrong shore; have mercy, almighty, have mercy!"

"4th. Thirst came upon the worshipper, though he stood in the midst of the waters; have mercy. almighty, have mercy!"

"5th. Whenever we men, O, Varuna, commit an offence before the heavenly host; whenever we break thy law through thoughtlessness; have mercy, almighty, have mercy."—*Ed.*]

VARUNA is the regent of the ocean, and generally of large masses of water. As light is thought to be excluded from the depths of water, VARUNA is also deemed the governor of the night, or of darkness: still he is one of the Adityas, or Suns. He is likewise styled the lord of punishment; and in this character the wealth of criminals is directed to be offered to him, or, in other words, thrown into the waters; or it may, instead, be bestowed on a learned priest: the latter, we may suppose, is likely to outshare the deity.

*Ins.* of MANU, Chap. IX. v. 243.—" Let no virtuous prince appropriate the wealth of a criminal in the highest degree; for he who

appropriates it through covetousness, is contaminated with the same guilt."—" 244. Having thrown such a fine into the waters, let him offer it to VARUNA; or let him bestow it on some priest of eminent learning in the scriptures.—" 245. VARUNA is the lord of punishment; he holds a rod even over kings; and a priest who has gone through the whole *Veda* is equal to a sovereign of the world."

In a former quotation from MANU, this passage occurs: " VARUNA most assuredly binds the guilty in fatal cords."—Chap. IX. v. 308. And the cord of VARUNA, called *pása* or *pásha* or *Varunápásha*, is frequently spoken of, which he is supposed to hold in his hand; but I have no image or picture of this deity that I know of. In the first volume of the *Asiatic Researches, Sir* W. JONES gives a plate of him, empty-handed, bestriding a monstrous fish: he is drawn merely as a man, without any attributes. And it is there said of him, that " he is the genius of waters; but, like the rest, is far inferior to MA'HE'SA, and even to INDRA, who is the prince of the beneficent genii."—P. 251.

A long catalogue of weapons presented to RAMA, armed by VISWAMITRA for the war of Lanka, occurs in the 26th section of the *Ramayana:* they have particular names, generally derived from some deity, either from being the appropriate weapon used by those deities, or from partaking in some way of their power. There is " the *Dharma* weapon, scarcely less fatal than YAMA himself;" this is religion, justice, or virtue: " the KALA weapon, insupportable to enemies:" " the divine *Chakra* of VISHNU, and the terrible discus (*Vajra*) of INDRA; the huge *Shivean* spear; the DHARMA *pásha*; the dreadful KA'LA *pásha*; and the highly valued VARUNA *pásha*;" severally the cords of Justice, of Death, and of VARUNA, or NEPTUNE. There is also the *Agniya*, having the property of flame or fire, and many others of allegorical names; such as *joy-producing, folly, intoxication, infallible, hot, fiery, quaking, foe-seizing, flesh-devouring, energetic, invisible,* &c. &c. &c. All, or any of these, come, when called for by appropriate *mantras*, or magical words, made known to the favoured person thus divinely gifted.—See page 109.

In the black *Yajurveda*, an *upanishad* is named after VARUNA: he is there made the father of BHRIGU, and is introduced as instructing his son in the mysteries of religious science, particularly as to the nature of BRAHM; who is, he says, " That, whence all beings are produced; that, by which they live when born; that, toward which they tend; and that, unto which they pass."

BHRIGU, after meditating in devout contemplation, recognised food (or body) to be BRAHM: " for all beings are indeed produced from food; when born they live by food; toward food they tend; and they pass into food."

Unsatisfied, however, he, again deeply meditating, discovered breath (or life) to be BRAHM: " for all beings are indeed produced

from breath; when born they live by breath; toward breath they tend; they pass into breath."

Again desiring to seek BRAHM in profound meditation, he discovered intellect to be BRAHM: "for all these beings are produced from intellect; when born they live by intellect; toward intellect they tend; and they pass into intellect."—This he understood; (but) again coming to his father VARUNA, saying, "Venerable (father), make known to me BRAHM"—VARUNA replied, "Inquire by devout contemplation; profound meditation is BRAHM."

He thought deeply; and having thus meditated (with) devout contemplation, he knew *ánanda* (or felicity) to be BRAHM: "for all these beings are indeed produced from pleasure; when born they live by joy; they tend toward happiness; they pass into felicity."—"Such is the science which was attained by BHRIGU, taught by VARUNA, and founded on the supreme ethereal spirit: he who knows this, rests on the same support; is endowed with (abundant) food, and becomes (a blazing fire) which consumes food: great is he by progeny, by cattle, and by holy perfections; and great by propitious celebrity."—COLEBROKE on the *Vedas*. *As. Res.* Vol. VIII. p. 456.

## KUVE'RA.

KUVE'RA, the regent of wealth, for a moment demands our attention; and although few people seek the favour of this deity with greater avidity that the Hindus, yet I find but little mention of him in my mythological memoranda; nor have I any image or picture of him. Let us hope that the Indian PLUTUS will not, by for ever withholding his favour, resent my brief notice of him, compared with the more extended account of more social or more amiable deities. On KA'MA, LAKSHMI', or SARASWATI', poets and historians dwell with complacency and delight; but the gloomy, selfish, and deformed KUVE'RA, claims not, nor deserves, so much of our attention.

He is, we have seen, the guardian of the northern region; described, in respect of externals, as a mere man, but as a magnificent deity residing in the splendid city *Alakà*; he is borne through the sky in a gorgeous car, called *pushpaka*. He is also called a VISRA'VANA, or VAISRAVA, and DHANADA. He is said to be son of a sage named VISRAVA, or VISWASRAVA; the father also of RA'VANA, who, as well as KUVE'RA, is hence called VISRA'VANA. KUVE'RA and RA'VANA are thus half-brothers, having different mothers.

His servants and companions are the *Yakshas* and *Guhyakas* into whose forms transmigrate the souls of those men who in this life are addicted to sordid and base passions, or absorbed in worldly prosperity. We happily do not find that the regent of wealth is related in marriage or otherwise with LAKSHMI, the goddess of

riches, to whom a Hindu, would address himself for that boon, and not to KUVE'RA: he has, however, a *Sacti*, or consort, named KAUVE'RI.*

NIRRITA.

The name of NIRRITA occurs but seldom in writing or conversation; and I have no image or picture of him nor did I ever see one. His consort is NIRRITI, who seems to share with him the honour of his government; and a man becoming criminal on certain points, it is incumbent on him to "sacrifice a black or a one-eyed ass, by way of a meat offering to NIRRITI, patroness of the south-west, by night, in a place where four ways meet."—"Let him daily offer to her in fire the fat of that ass; and, at the close of the ceremony, let him offer clarified butter, with the holy text *Sem*, and so forth, to PA'VANA, to INDRA, to VRIHASPATI, and to AGNI, regent of wind, clouds, planets, and fire."—*Ins.* of MANU, Chap. XI. verses 119, 120.

* Ward's Hindoos. 4th *Ed.* Madras. 118. 281.

# SURYA, CHANDRA, AND AGNI.

[Surya or the Sun does not occupy a very prominent place in the liturgical forms of the Védas. Agni far precedes him in dignity. That deity comprises fire under three aspects; on earth, in mid-heaven, and in the heaven itself, and the adoration paid to the Sun is rendered to him in his subordinate character, as the celestial Fire.

"The Sun, Surya, or Savitri occupies a much less conspicuous place in Hindu worship than we should have anticipated from the visible magnificence of that luminary, and his adoration by neighbouring nations. We have, in the first book of the Rig Veda, only three Súktas addressed to him individually, and they convey no very strikingly expressive acknowledgment of his supremacy. Like Agni and Indra, he is the giver of temporal blessings to his worshippers; he is the source of light. moving with exceeding swiftness between heaven and earth, in a chariot drawn by two white-footed horses, or as it is sometimes said, by seven, meaning the seven days of the week. He is said to be the healer of leprosy, which may have given rise to the more modern legend of his having cured Sámba, the son of Krishna, of that disease, if it be not an unauthorized graft upon the original stem. He is represented as golden-eyed and golden-handed, mere figures of speech, although a legend is devised to account for the latter."*

In the Ramayana, however, there is a hymn addressed to the Sun which seems to indicate that in the epic period, this deity had acquired a much loftier position than that ceded to him by the Vedic sages.

"The divine Agastya then beholding (Ráma) fatigued with the conflict, standing anxious in the battle, and in his front Rávana, who had drawn near to the combat, Agastya, (I say), joining the gods, arrived to see the conflict; and coming near to Ráma, he said: 'Ráma, Ráma, great-armed, hear the eternal mysterious (prayer), by which, my son, continually muttering it,—the holy Adytya-hridaya (heart of the sun), which destroys all enemies, brings victory, is undecaying, supreme, beneficent, the auspiciousness of all auspicious things, the destroyer of all sins, the allayer of anxieties and sorrows, the prolonger of life, the most excellent—

* Rig-Veda Sanhita, Int. I. XXXII.

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thou shalt conquer all thine enemies in battle. Worship the rising Vivasvat, the radiant sun, adored by gods and Asuras, the lord of the world. For he possesses the essence of all the gods, is fiery, the producer of rays. He by his beams sustains the gods, the Asuras, and the worlds. He is both Brahma and Vishnu, Siva and Skanda, Prajapati, Indra, Kuvéra, Kála (Time), Yama, Soma, and the lord of waters (Varuna), the Pitris, Vasus, Sadyas, Asvins, Manu, Vayu, Agni, the breath of creatures, the former of the seasons, the producer of light, Adytya, Savitri, Surya, moving in the sky, Pushan, the radiant, of golden hue, the shining, who has golden seed, the maker of the day." "Worship with fixed mind this god of gods, the lord of the world. Having thrice muttered this (hymn), thou shalt conquer in battles; in this moment, O great armed, thou shalt slay Rávana." Having thus spoken, Agastya went as he had come. After hearing this, the vigorous Ráma became then freed from grief; and, with well-governed spirit, bore it in his memory. Beholding the sun, and muttering this hymn he attained the highest joy. Having thrice rinsed his mouth, and become pure, the hero took his bow. Beholding Rávana with gladdened spirit, he approached to vanquish him; and with great intentness became bent upon his slaughter. Then the sun looking upon Ráma with rejoicing mind, exceedingly exulting, knowing the (approaching) destruction of the chief of the Raxasas, and going into the midst of the gods, uttered the word 'speed!'"

As this hymn is not found in many copies of the Rámáyana, there is ground to doubt its genuineness. These remarks are prefixed that the reader may be in a position to judge for himself how far the opening paragraphs on sun-worship are strictly applicable to primitive Hinduism.—*Ed.*]

PLATE XLVII. of SURYA, is taken from a fine cast in zinc; one of Mr. WILKINS' set, made at Benares, where, in a temple dedicated to MAHA'DE'VA, in his character of VISWESWARA, is a spirited sculpture, the original of this subject. The cast is nine inches in height, representing the glorious god of day holding the attributes of VISHNU, seated on a seven-headed serpent: his car drawn by a seven-headed horse, driven by the legless ARUNA, a personification of the dawn, or AURORA. SURYA's distinguishing attributes will come more particularly under discussion in a future page.

So grand a symbol of the Deity, as the Sun "looking from his sole dominion like the god of this world," which, to ignorant people, must be his most glorious and natural type, will of course have attracted the earliest adoration; and where revelation was withheld, will almost necessarily have been the primary fount of idolatry and superstition. The investigators of ancient mythology accordingly trace to this prolific source, wherein they are melted and lost, almost every other mythological personage; who, like his own light, diverge and radiate from this most glorious centre.

"We must not," says *Sir* WILLIAM JONES, "be surprised at finding, on a close examination, that the characters of all the pagan deities, male and female, melt into each other, and at last into one or two; for it seems a well-founded opinion, that the whole crowd of gods and goddesses, in ancient Rome and modern *Varanes*,* mean only the powers of nature, and principally those of the Sun, expressed in a variety of ways, and by a multitude of fanciful names."—*As. Res.* Vol. I. p. 267.

The following passages are extracted from the argument to the hymn, addressed by the same author to SURYA; and some extracts will follow from the hymn, as affording more information than I can otherwise furnish; enlivened too by the graces of eloquence and poetry. The hymn will be found in the *Asiatic Miscellany*, Vol. II. and *Works*, Vol. XIII.

"A plausible opinion has been entertained by learned men, that the principal source of idolatry among the ancients, was their enthusiastic admiration of the sun; and that when the primitive religion of mankind was lost amid the distractions of establishing regal governments, or neglected amid the allurements of vice, they ascribed to the great visible luminary, or to the wonderful fluid of which it is the general reservoir, those powers of pervading all space, and animating all nature, which their wiser ancestors had attributed to one eternal Mind, by whom the substance of fire had been created as an inanimate and secondary cause of natural phenomena. The mythology of the east confirms this opinion; and it is possible, that the triple divinity of the Hindus was originally no more than a personification of the sun, whom they call Treyitenu, or three-bodied, in his triple capacity of producing forms by his genial heat, preserving them by his light, or destroying them by the concentrated force of his igneous matter: this, with the wilder conceit of a female power united with the Godhead, and ruling nature by his authority, will account for nearly the whole system of Egyptian, Indian, and Grecian polytheism, distinguished from the sublime theology of the philosophers, whose understandings were too strong to admit the popular belief, but whose influence was too weak to reform it.

"It will be necessary to explain a few other particulars of the Hindu mythology, to which allusions are made in the poem. SOMA, or the Moon, is a male deity in the Indian system, as MONA was, I believe, among the Saxons, and LUNUS among some of the nations who settled in Italy. Most of the Lunar mansions are believed to be the daughters of KA'SYAPA,† the first production of BRAHMA'S head; and from their names are derived those of the twelve months, who are here feigned to have married as many constellations: this primeval Brahman, and VINATA, are supposed to have been the

* The proper name for *Benares* otherwise called *Kási*.

† In other legends they are said to be the daughters of DAKSHA. He was, however, an *Avatare* or son of BRAHMA; and KASAYALA was also produced by him.

parents of ARUNA, the charioteer of the Sun, and of the bird GARUDA, the eagle of the great Indian Jove; one of whose epithets is MADHAVA."

After an exordium, deeply scientific and profound, the hymn proceeds—

> "Lord of the lotos, father, friend, and king,
> SURYA, the powers I sing:
> Thy substance, INDRA, with his heavenly bands,
> Nor sings, nor understands;
> Nor e'en the *Vedas* thee to man explain
> Thy mystic orb triform, tho' BRAHMA tun'd the strain."—Verse 1.
> "First o'er blue hills appear,
> With many an agate hoof,
> And pasterns fring'd with pearl, seven coursers green;
> Nor boasts yon arched woof,
> That girds the show'ry sphere,
> Such heav'n-spun threads of colour'd light serene,
> As tinge the reins which ARUN guides—
> Glowing with immortal grace,
> Young ARUN loveliest of *Vinatian* race;
> Though younger he, whom MADHAVA bestrides,
> When high on eagle-plumes he rides,
> But, Oh! what pencil of a living star
> Could paint that gorgeous car.
> In which, as in an ark, supremely bright,
> The lord of boundless light
> Ascending calm o'er the empyrean sails,
> And with ten thousand beams his awful beauty veils!"—Verse 7.

Under the article AGNI, I shall endeavour to explain farther why the regents of the Sun and of Fire, so intimately connected as their primary properties apparently are, should be distinguished by common or similar attributes. SURYA'S "mystic orb triform," and AGNI'S triplicate of legs, are deducible from the three descriptions of sacred fire venerated by the Hindus; and proceeding from the Sun, as the three great powers of nature proceed from the Eternal Mind, we can easily discern how the Sun and BRAHM came to be identified. Though the Sun be invoked in the *Gayatri*, it is only, they say, as the symbol of the Deity: its creative heat, preserving light, and destroying fire, are personified in BRAHMA, VISHNU, and SIVA. SURYA'S "*seven* coursers green," and AGNI'S seven arms, are appropriate allusions, especially the former, to the prismatic divisibility of SURYA'S preceding ray.

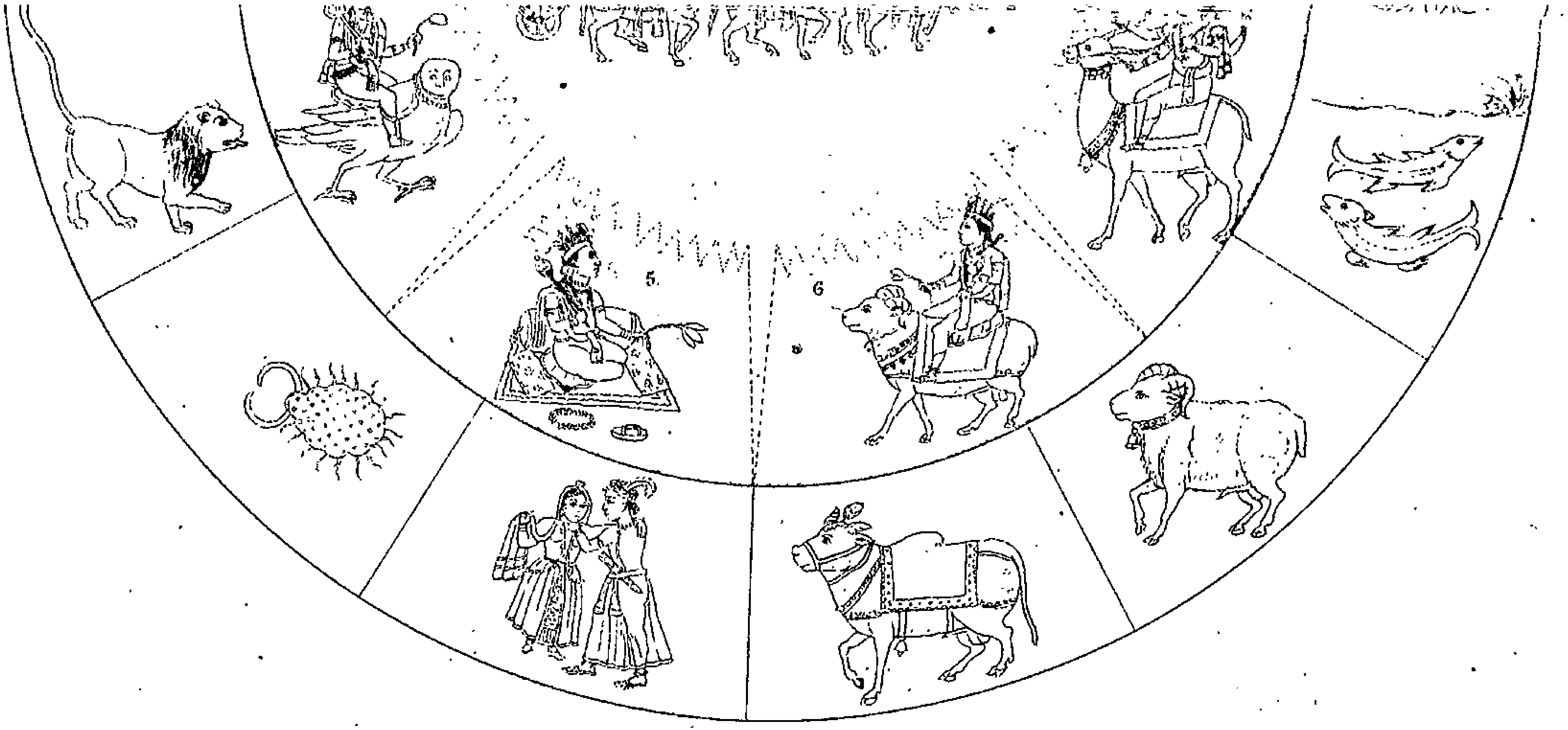
"SURYA is believed to have descended frequently from his car in a human shape, and to have left a race on earth, who are equally renowned in the Indian stories with the Heliades of Greece. It is very singular that his two sons, called ASWINA, or ASWINI-KUMARA in the dual, should be considered as twin brothers, and painted like CASTOR and POLLUX: but they have each the character of ESCULAPIUS among the gods, and are believed to have been born of a

nymph, who, in the form of a mare, was impregnated with sunbeams. I suspect the whole fable of KASYAPA and his progeny to be astronomical; and cannot but imagine that the *Greek* name CASSIOPEIA has a relation to it."—JONES, *Asiatic Researches*, Vol. I. p. 263.*

An indifferent print is given, with the above account, of SU'RYA in his car, drawn by seven horses, driven by ARUNA or the dawn, and he is described as followed by thousands of genii, worshipping him, and modulating his praises. "He has a multitude of names, and among them twelve epithets, or titles, which denote his distinct powers in each of the twelve months; those powers are called *Adityas*, or sons of ADITI, by KASYAPA, the Indian URANUS; and one of them has, according to some authorities, the name of VISHNU, or Pervader."—*Ib.*

*General Vallancey*, whose learned inquiries into the ancient literature of Ireland were considered by *Sir* WILLIAM JONES as highly interesting, finds that KRISHNA, in Irish, is the Sun, as well as in Sanskrit. In his curious little book, "On the Primitive Inhabitants of Great Britain and Ireland," the only one of the learned gentleman's works that I am fortunate enough to possess, is given an Irish ode to the Sun, which I should, untaught, have judged of Hindu origin: the opening especially, "Auspiciate my lays, O Sun! thou mighty Lord of the seven heavens; who swayest the universe through the immensity of space and matter;" and the close, "Thou art the only glorious and sovereign object of universal love, praise, and adoration;" are in the language precisely of a Saura, be he of Hindustan or Hibernia. Again: In the mythology of Ireland, SOM is the deity presiding over plants: he is the same in India; for the final "a" in "SO'MA, lord of plants," is merely a grammatical termination, and not radical. Again: ARUNA is the fore-runner of the Sun, the dawn, AURORA, both in Irish and Hindu mythology.— Other curious analogies are traced in the learned General's work.

* Demigods, who are much more frequently than any of the preceding, except the Marutas, the objects of laudation, are the two Aswins, the sons of the Sun according to later mythology, but of whose origin we have no such legend in the Veda, as far as we have yet gone. They are said, indeed in one place, to have the sea (Sindhu) for their mother; but this is explained to intimate their identity, as affirmed by some authorities, with the sun and moon, which rise apparently, out of the ocean; they are called Dasras, destroyers either of foes or of diseases, for they are the physicians of the gods; they are also called Nasatyas, in whom there is no untruth. They are represented as ever young, handsome, travelling in a three-wheeled and triangular car, drawn by asses, and as mixing themselves up with a variety of human transactions, bestowing benefits upon their worshippers, enabling them to foil or overcome, their enemies, assisting them in their need, and extricating them from difficulty and danger. Their business seems to be more on earth than in heaven, and they belong, by their exploits, more to heroic than celestial or solar mythology; they are however, connected in various passages with the radiance of the sun, and are said to be precursors of the dawn, at which season they ought to be worshipped with libations of Soma juice." Rig-Veda Sanhita I XXXV. In the Vishnu Purana they are said to be the children of the sun and his wife, Sanjna, in the forms of a horse and mare. Vishnu Purana, 266.—*Ed.*




[illegible] Madras, 1864.

A Barrau Lithog[r]

**RASI CHAKRA**

THE HINDU ZODIAC AND SOLAR SYSTEM.

This interesting and lamented author, *Sir* W. JONES, not altogether agreeing with NEWTON, that ancient mythology is nothing but historical truth in a poetical dress; nor with BACON, that it consisted in moral and metaphysical allegories; nor with BRYANT, that all the heathen deities are only different attributes and representations of the Sun, or of deceased progenitors; conceived that the whole system of religious fables rose, like the Nile, from several distinct sources: and inclined to the opinion, that one great spring and fountain of all idolatry, in the four quarters of the globe, was the veneration paid by men to the Sun; and another, the immoderate respect shown to the memory of powerful or virtuous ancestors, especially the founders of kingdoms, legislators, and warriors, of whom the Sun or Moon were wildly supposed to be the parents.—*Ib.* Vol. I. p. 427.

PLATE XLVIII represents the Hindu zodiac and solar system, called *Rási Chakra*, or *revolutionary dance:* it is taken from a handsome picture of *Colonel* STUART'S, which will be more particularly described. Here we see SU'RYA in the centre, surrounded in the first circle by the planetary orbs, viz. CHANDRA, (*fig.* 7.)—MANGALA, or MARS, (6.)—BUDHA, or MERCURY, (5.)—VRIHASPATI, or JUPITER, (2.)—SUKRA, or VENUS, (9.)—SANI, or SATURN, (8.)—RA'HU and KE'TU, (4. and 3.) the ascending and descending nodes.

Mr. COLEBROOKE, in his Essays on the Religious Ceremonies of the Hindus, (*As. Res.* Vol. V. and VII.) shows us how unceasingly the mythological persons of their Pantheon are brought to the contemplation of the pious, and, indeed, obtruded on all descriptions of persons, at almost all times, in the endless series of ceremonials that they are, one way or other, called on to perform, or to participate in. From the seventh volume I will here extract the sacrificial prayers to the nine characters named in the preceding paragraph, introduced into the rites of the oblation to Fire; part of the worship offered to the gods and one of the five daily sacraments of a Brahman: with each prayer an oblation of *ghee* (clarified butter) is made.—

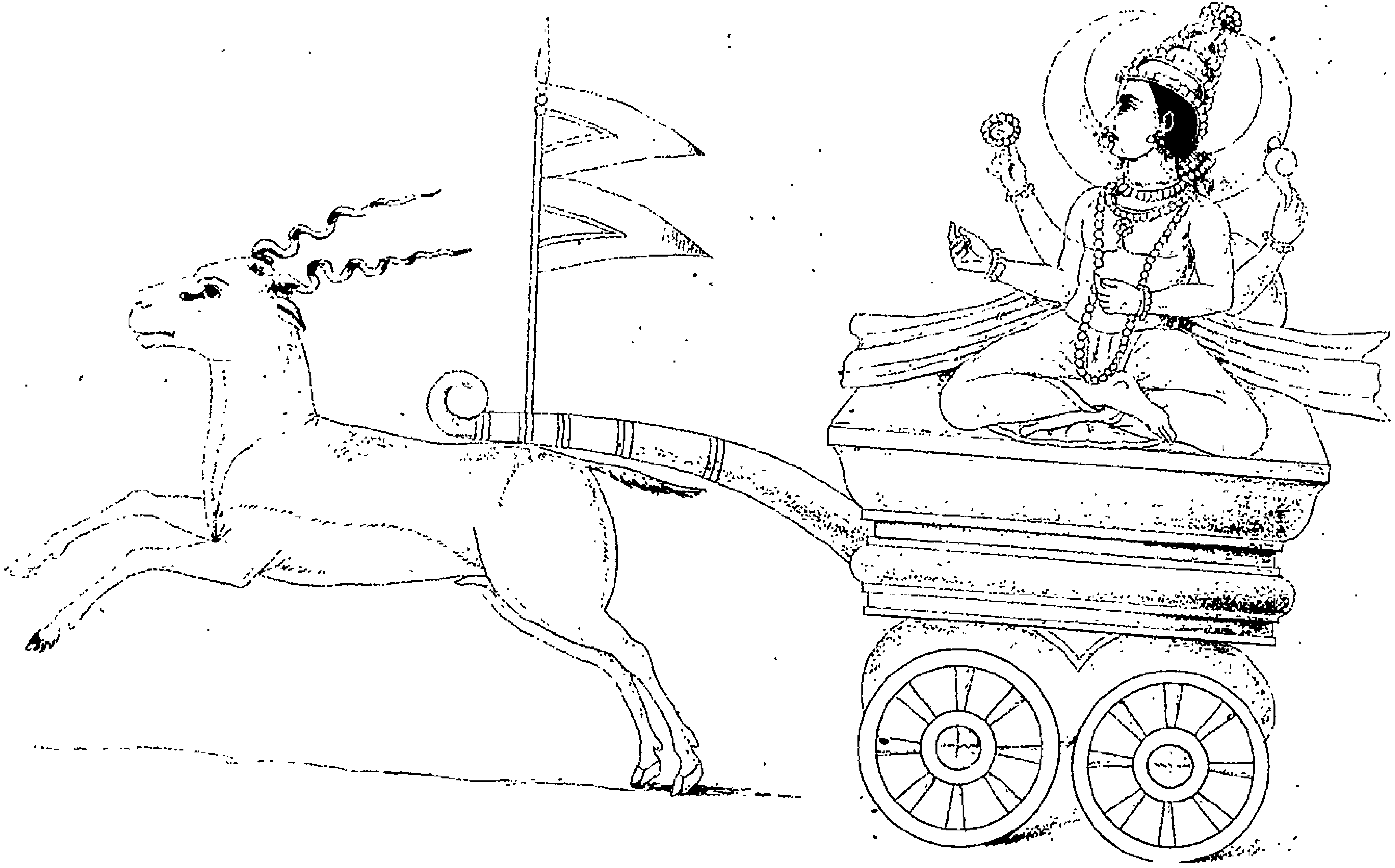
"1. The Divine Sun approaches with his golden car, returning alternately with the shades of night; rousing mortal and immortal beings, and surveying worlds.—May this oblation to SU'RYA be efficacious.—"2. Gods! produce that (MOON) which has no foe, which is the son of the solar orb, and became the offering of space, for the benefit of this world; produce it for the advancement of knowledge, for protection from danger, for vast supremacy, for empire, and for the sake of INDRA'S organs of sense.—May this oblation to CHANDRA be efficacious.—"3. This gem of the sky, whose head resembles fire, is the lord of waters, and replenishes the seeds of the earth.—May this oblation to (MANGALA) the planet MARS be efficacious.—"4. Be roused, O FIRE! and thou (O BUDHA)! perfect this sacrificial rite, and associate with us; let this votary, and all the gods, sit in this most excellent assembly.—May this

oblation to the planet MERCURY be efficacious.—" 5. O VRIHASPATI! sprung from eternal truth, confer on us abundantly that various wealth which the most venerable of beings may revere; which shines glorious among all people, which serves to defray sacrifices, which is preserved by strength.—May this oblation to the planet JUPITER be efficacious.—" 6. The lord of creatures drank the invigorating essence distilled from food; he drank milk and the juice of the moon-plant.* By means of scripture, which is truth itself, the beverage thus quaffed became a prolific essence, the eternal organ of universal perception, INDRA'S organs of sense, the milk of immortality, and honey to the *manes* of ancestors.—May this oblation to (SUKRA) the planet VENUS be efficacious.—" 7. May divine waters be auspicious to us for accumulation, for gain, and for refreshing draughts; may they listen to us, that we may be associated with good auspices.—May this oblation to (SANI) the planet SATURN be efficacious.—" 8. O *Durva!* † which doth germinate at every knot, at every joint, multiply us through a hundred, through a thousand, descents.—May this oblation to (RAHU ‡) the planet of the ascending node be efficacious.—" 9. Be thou produced by dwellers in this world to give knowledge to ignorant mortals, and wealth to the indigent, or beauty to the ugly.—May this oblation to (KE'TU) the planet of the descending node be efficacious."—(P. 238.)

The great family, called "*children of the Moon*," is so named in contradistinction from another race, called "*children of the Sun*." They are severally called *Súrya-vansa* and *Chandra-vansa*; but

* *Somalata*; the *Asclepias acida*. † *Durva*, the *Agrostis linearis*.

‡ RAHU was the son of KASYAPA and DITI, according to some authorities; but others represent SINHIKA (perhaps the *sphinx*) as his natural mother. He had four arms; his lower parts ended in a tail like that of a dragon; and his aspect was grim and gloomy, like the darkness of chaos; whence he had also the name of TAMASA. He was the adviser of all mischief among the *Daityas*, who had a regard for him; but among the *Dévatas* it was his chief delight to sow dissension. And when the gods had produced the *amrita*, by churning the ocean, he disguised himself like one of them, and received a portion of it; but the Sun and Moon having discovered his fraud, VISHNU severed his head, and two of his arms, from the rest of his monstrous body. That part of the nectareous fluid that he had time to swallow secured his immortality: his trunk and dragon-like tail fell on the mountain of *Malaya*, where MINI, a Brahman, carefully preserved them by the name of KE'TU; and, as if a complete body had been formed from them, like a dismembered polype, he is even said to have adopted KE'TU as his own child. The head, with two arms, fell on the sands of *Barbara*, where PIT'HENAS was then walking with SINHIKA, by some called his wife: they carried the *Daitya* to their palace, and adopted him as their son. This extravagant fable is, no doubt, astronomical; RA'HU and KE'TU being the *nodes*, or what astrologers call the head and tail of the dragon. It is added, that they appeased VISHNU, and obtained re-admission to the firmanent, but were no longer visible from the earth, their enlightened sides being turned from it; that RA'HU strives, during eclipses, to wreak vengeance on the Sun and Moon who detected him; and that KE'TU often appears as a comet, a whirlwind, a fiery meteor, a water-spout, or a column of sand. Fifty-six comets are said, in the *Chintamani*, to have sprung from KE'TU; and RA'HU had a numerous progeny of *Gráhas*, or crocodiles."—WILFORD. *As. Res.* Vol. III. p. 419.



PLAT

both families are, in the theogony of the Hindus, deducible from **BRAHMA**. CHANDRA is the offspring of ATRI, who was a son of BRAHMA. CHANDRA'S son, BUDHA, or MERCURY, married ILA', daughter of MANU, hence originate the *Chandra-vansa*. The *Surya-vansá*, or offspring of the Sun, also proceed from this seventh MANU, who is fabled to be the son of SU'RYA: one of whose names is VAIVASWATA. SU'RYA is the son of KASYAPA (or URANUS), the son of MARICHI (or light), the son of BRAHMA.

In the *Gayatri*, a subject remaining for discussion, the Sun is called SA'VITRI'; as he is also in an invocation to divers deities in marriage ceremonies, as extracted under INDRA, but not apparently as a female: indeed, in the latter instance, decidedly not, as he is especially styled "SA'VITRI', the generative Sun, *lord of pregnant females*." And in the Essay on the Lunar Year of the *Hindus*, (*As. Res.* Vol. III. p. 282.) *Sir* WILLIAM JONES marks a day in the Calendar, called "SA'VITRI' *vratam*," as "a fast, with ceremonies by women at the roots of the *Indian* fig-tree, to preserve them from widowhood."

Mr. COLEBROKE (*As. Res.* Vol. VIII. p. 402.) says, "the seventh chapter of the tenth book of the *Rig Veda* opens with a hymn, in which SURYA, surnamed SA'VITRI', the wife of the Moon, is made the speaker, as DAKSHINI, daughter of PRAJA'PATI, and JUHU, daughter of BRAHMA, are in subsequent chapters." To this passage, Mr. COLEBROKE, subjoins the following note: "This marriage is noticed in the *Aitareya Brahmaná*, where the second lecture of the fourth book opens in this manner: 'PRAJA'PATI gave his daughter SURYA SA'VITRI' to SOMA the king.' The well-known legend, in the *Puránas*, concerning the marriage of SOMA with the daughters of DAKSHA, seems to be founded on this story in the *Veda*."

I will now describe *Colonel* STUART'S picture, from which PLATE XLVIII. is taken. By its style I should judge it to be the production of a Jeypoor artist: the names of the zodiacal signs, and of the planets, are given in *Sanscrit* as well as *Persian*. SURYA, with his car and horses is enveloped in a blaze of gold, terminating in a radiated glory: he is of gold, bearing the usual attributes of VISHNU, with an umbrella over his head, and with streamers at each corner of his car. ARUNA, his charioteer, is of deep red: the horses are green, with black manes, and red legs. VRIHASPATI, or JUPITER, (*fig.* 2.) is also of gold, with red clothes, bearing a lotos, green and white, and a staff. KE'TU, (*fig.* 3.) is like his body, RA'HU, black. The headless RA'HU, (*fig.* 4.) is black, with red clothes; mounted on a brown owl, and holding the *gadda*, and a lotos, red and white. BUDHA, or MERCURY, (*fig.* 5.) is green, with green clothing, and a *gadda*, and a blue and white lotos: a chaplet of white flowers, and a cup and saucer, are beside him. MANGALA, or MARS, (*fig.* 6.) is deep red, with pink *chulna*, or breeches; mounted on a white ram, with red legs: he bears a lotos, white and green, and a sort of

staff. CHANDRA, the Moon, (*fig.* 7.) has, like SURYA, the attributes of VISHNU, (none of the others are four-handed,) and is mounted on a pied antelope. SANI, or SATURN, (*fig.* 8.) (he is sometimes named SANICHARA, or SANAISCHARA, in *Sanskrit,)* is blue, with a yellow *pitámber;* holding a bow and arrow, and riding a light brown raven, with yellow legs. SUKRA, or VENUS, (*fig.* 9.) is white, with blue clothes; mounted on an equivocal sort of animal, something like a rat, and holds a red lotos and a staff: the Hindus make SUKRA a male, and he is otherwise called USANAS. The heads of all these beings, except of course poor RA'HU, have golden glories; and so has VIRGO, among the zodiacal signs, but none of the others.

In the oriental zodiac, given by *Sir* W. JONES in the second volume of the *Asiatic Researches*, the planets are accommodated with vehicles differing from those in this PLATE. SU'RYA is on a lion; and ARUNA is beneath him, driving the seven-headed horse yoked to the empty car: CHANDRA is riding an antelope: SU'RYA and CHANDRA, but none of the rest, have glories: MANGALA is on a horse, with a huge sabre in his hand: BUDHA rides an eagle: VRIHASPATI, a boar, and holds apparently a book: SUKRA holds a disk, and rides a camel: SANI is mounted on an elephant: the headless RA'HU holds a spear, and stands on a tortoise; and KE'TU, his head, is borne by a frog.

The antiquity, and other controverted points, of the Indian zodiac, having rendered it a subject of interesting discussion, I will here subjoin the instances enumerated, in which my plate and the zodiac given by *Sir* W. JONES, (the only ones that I know of hitherto published,) agree or disagree, as far as relate to the planetary spheres. The zodiacal signs, properly so called, I shall leave unnoticed; and premise that, in regard to the Sun, so appropriately situated in this plate, it is, in *Sir* W. JONES's plate, at the top; the centre being fancifully occupied by the earth, with *Méru* conspicuously placed: indicating that such an arrangement was the production rather of a disciple of the *Ptolemaic* school, than of one possessing a competent knowledge of the true system of COPERNICUS.

| Names of Planets, &c. | | Days, over which they respectively preside. | | Vehicles, or Seats. | |
|---|---|---|---|---|---|
| *English.* | *Hindu.* | *English.* | *Hindu.* | *Sir* W. JONES's plate. | *Col.* STUART's picture and PLATE 88. |
| SUN | SU'RYA | Sunday | *A'ditvára* | Lion | Chariot |
| MOON | CHANDRA | Monday | *Sómavára* | Antelope | Antelope |
| MARS | MANGALA | Tuesday | *Mangalavára* | Horse | Ram |
| MERCURY | BUDHA | Wednesday | *Budvára* | Eagle | Carpet |
| JUPITER | VRIHASPATI | Thursday | *Vrihaspetvára* | Boar | Ditto |
| VENUS | SUKRA | Friday | *Sukervára* | Camel | Rat ? |
| SATURN | SANI | Saturday | *Sanivára* | Elephant | Raven |
| Dragon's head | KE'TU | | | Frog | Carpet |
| Dragon's tail | RA'HU | | | Tortoise ? | Owl |

The arrangement of these beings in the two plates differs in several instances, as well as necessarily in the position of SURYA; but the general order of arrangement is alike in India and in Europe, as is evinced in the above tables; and as appears by the series of invocations given in a preceding page. On the above table it may be well to observe, that SO'MA is a name of the Moon almost as common as CHANDRA; and the day, Monday, *Sómavára*, has received its designation from the former name.

On the subject of the Hindu zodiacal signs, I shall not say any thing; it would lead us into a lengthened disquisition. Begging, therefore, to refer the reader, desirous of information on that interesting point of Hindu science, to *Sir* WILLIAM JONES's Dissertation, in the second volume of the *Asiatic Researches;* to Mr. COLEBROKE'S in the ninth—both expressely on the Hindu zodiac; and to the labours of my learned friend, Mr. MAURICE, in his *Ancient History*, and *Indian Antiquities;* I here quit the subject.

The names of SURYA are numerous, as are also the designations of the Sun in the mythological romances of Greece and Rome. I will give here some of the Hindu names, that etymologists may trace resemblances in the nomenclature of these distant peoples.

A'RYAMA, VIVASWATA, MARTUNDA, SU'RA, RAVI, MIHIRA, BHA'NU, ARKA, HERIDASWA, KARMASAKSHI, SA'VITRI PU'SHAN, BHASCARA, TAPANA, TWASHTI, BHAGA, MIT'HRA, HELI, VARUNA, VEDA'NGA, INDRA, GABHASTI, YAMA, DIVAKARA, VISHNU, KRISHNA.

SURYA, or the Sun, is exclusively worshipped by a sect, hence called *Saras* or *Sauras* who acknowledge no other deity; but this sect is not so numerous as those of the *Saivas* and the *Vaishnavas*, of which latter, indeed, they may perhaps be, in strictness, termed a branch.

It will be presently noticed, that PRABHA, or *Brightness*, is the consort of the glorious luminary SURYA; and that, unable to sustain the pressure of his intensity, she once assumed a form named CHHAYA or *Shade*, and was impregnated by him: this personification of shade is sometimes called the wife of SURYA. I shall extract a verse, wherein she is so called, from an inscription engraved on copper, conveying the town of Harihara, on the banks of the Tunga-bhadra (Toombadra); which, while it serves as a specimen of oriental adulation, will introduce to us some other mythological personages.*

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* Sanjná the daughter of Viswakarman, was the wife of the Sun, and bore him three childern, the Manu (Vaivaswata) Yama, and the goddess Yami (or the Yamuná river). Unable to endure the fervours of her lord, Sanjná gave him Chháyá or shade as his handmaid, and repaired to the forests to practice devout exercises. The Sun, supposing Chháya to be his wife Sanjná, begot by her three other children, Sánaischara (Saturn), another Manu (Sávarni), and a daughter Tapati (the Tapti river). Chháyá upon one occasion, being offended with Yama, the son of Sanjná, denounced an imprecation upon him, and thereby revealed to Yama and to the Sun that she was not in truth Sanjná, the mother of the former. Vishnu Puráṇa 266.—*Ed.*

(The father of the royal granter has just been mentioned.)

———" GAURAMBHICA became his queen; a princess respectable for her virtues, as RAMA,* the beloved wife of KRISHNA; as GAURI, of SIVA; as SARASWATI, of BRAHMA; as CHHAYA, of SURYA By the charms of her graceful gaiety she obscured † TILOTTAMA'; by her happy fidelity to her husband she excited the envy of ANASUYA."‡ —*As. Res.* Vol. IX. p. 416.

The date of this inscription corresponds with 1359, A. D.

A fine picture of SURYA, in *Colonel* STUART'S collection, in which the gorgeous deity is enveloped, with his car drawn by "seven coursers green," in a golden blaze of splendour, preceded by hosts of persons chaunting his praises, has, behind his car, a black ill-favoured figure; a personification of the darkness that the god of day is dispelling, or leaving behind him. I know no name of this person, but perhaps he has several: TAMASA probably among them.

"In the *Uttara-charitra*, and other ancient books, we find many stories concerning SU'RYA; some of which have a mixture of astrological allegory. Once, it seems, he was performing acts of austere devotion in the character of TAPANA, or the *Inflamer*, when his consort, PRABHA, or *Brightness*, unable to bear his intense heat, assumed the form of CH'HAYA, or *Shade*, and was impregnated by him. After a hundred years, when gods and men, expecting a terrible offspring, were in the utmost consternation, she was delivered of a male child in a remote place; afterwards called *Arki-st'han*, or *Sauri-st'han*, from *Arki* and *Sauri*, the patronymics of ARKA and SURYA. He was the genius of the planet which the *Latins* called SATURN; and acquired, among the Hindus, the epithet of SANI; and SANAISCHARA or *slow-moving*."—WILFORD. *As. Res.* Vol. III. p. 379.

Enthusiastic devotees are encouraged to penances in honour of different deities, by stories in their sacred books of boons having been heretofore obtained, through the kindness of the deities so propitiated. Gazing on the Sun, a mode of moving SURYA'S favour, must be exceedingly hurtful and distressing: it is not a very uncommon penance in these days, and has its reward as we learn, by the following tale, from the *Bhascara mahatmya*.—I abridge it.

A careless and voluptuous king—I omit names, having been expelled his dominions, retired to the banks of the *Kali*; and having bathed in the sacred river, he performed penance for his former dissolute life, by standing twelve days on one leg, without ever tasting water, with his eyes fixed on the Sun; the regent of

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* Probably meant for RADHA.

† A nymph celebrated for her beauty.

‡ ANASUYA (sometimes spelled ANASUMYA,) is the wife of ATRI, the *Rishi*, and distinguished for conjugal affections: the name signifies *unenvious*.

which, SU'RYA-I'SWARA, appeared to him, and, granting his required boon, restored him to virtue and his empire; and ordered him to raise a temple to SU'RYA-I'SWARA on that very spot; promising to efface the sins of all pilgrims who should visit it with devotion; and fixed a day for a yearly festival, to be there celebrated by his votaries.—*Ib.* p. 398.

The dawn, the precursor of SURYA, or the Sun, is personified in ARUNA who may be styled the AURORA of the Hindus. ARUN, or ARUNA, is the charioteer of SURYA. His parents are the prolific KASYAPA, and VINATA': hence he is, in the hymn, called—"glowing with immortal grace, young ARUNA, loveliest of *Vinatian* race." GARUDA is his younger brother; and hence, from the incomparable swiftness of GARUDA, may the idea of ARUNA'S lameness, or rather want of legs, have possibly arisen: for he is painted as perfect to to his knees only.—I find no legend immediately explanatory of ARUNA being thus "curtailed of his fair proportions."

[In the Vedic hymns, the dawn is personified by a beautiful goddess, named Ushas, upon whose character Prof. Max. Muller has the following remarks. "It is curious to watch the almost imperceptible transition by which the phenomena of nature, if reflected in the mind of the poet, assume the character of divine beings. The dawn is frequently described in the Veda as it might be described by a modern poet. She is the friend of men, she smiles like a young wife, she is the daughter of the sky. She goes to every house; she thinks of the dwellings of men; she does not despise the small or the great; she brings wealth; she is always the same, immortal, divine; age cannot touch her; she is the young goddess, but she makes men grow old. All this may be simply allegorical language. But the transition from *devi*, bright, to *devi*, the goddess, is so easy; the daughter of the sky assumes so readily the same personalty which is given to the sky, Dyaus, her father, that we can only guess whether in every passage the poet is speaking of a bright apparition, or of a bright goddess; of a natural vision, or of a visible deity. The following hymn of Vasishtha, will serve as an instance:—

"She shines upon us, like a young wife, rousing every living being to go to his work. The fire ought to be kindled by men; she brought light by striking down darkness. She rose up, spreading far and wide, and moving towards every one. She grew in brightness, wearing her brilliant garment. The mother of the cows (of the morning clouds), the leader of the days, she shone gold-colored, lovely to behold. She, the fortunate, who brings the eye of the god, who leads the white and lovely steed (of the sun) the *dawn* was seen, revealed by her rays; with brilliant treasures she follows every one. Thou, who art a blessing where thou art near, drive far away the unfriendly; make the pastures wide, give us safety! Remove the haters, bring treasures! Raise up wealth to

the worshipper, thou mighty Dawn. Shine for us with thy best rays, thou bright dawn, thou who lengthenest our life, thou the love of all, who givest us food, who givest wealth in cows, horses, and chariots. Thou, daughter of the sky, thou high-born dawn, whom the Vasishthas magnify with songs, give us riches high and wide : all ye gods, protect us always with your blessings!" Ancient Sanscrit Literature. 550.—*Ed.*]

## CHANDRA.

CHANDRA, the regent of the Moon, appears in a car drawn by pied antelopes; his head encircled by a crescent, and sometimes with a rabbit on his banner. Although in most of my pictures of this personage, he has one or more of the usual emblems of VISHNU, he seems still, in a greater degree, in respect to legends allusive to parentage and family, connected with SIVA, who is often seen moon-crowned; and has hence the epithet of CHANDRA-SEKRA: he is also frequently seen with CHANDRA'S emblem, the antelope.—See PLATE XIII. and the Frontispiece. A crescent on his forehead, and on the foreheads of his consort and offspring, is also a distinguishing family bearing. I'SA is indeed, in one of his forms, expressly called the Moon; and his consort I'SI' is then LUNA, agreeing still with the Grecian DIANA in one of her manifold characters. The idea of a male and female moon has given birth to many legends and allegories. I'SA and I'SI', under their names of CHANDRA and CHANDRI, undergo several sexual and other changes.

As well as a solar, the Hindus have a lunar zodiac, divided into twenty-seven mansions, called *Nakshatra;* and believed to have been so divided, or invented, by DAKSHA, a mythological son of BRAHMA: hence their poetical astronomy feigns these *Nakshatras* to be the offspring or daughters of DAKSHA, and, as diurnally receiving the moon in his ethereal journey, to be the wives of CHANDRA.* Of these wives, CHANDRA is fabled to have the greatest affection for RO'HINI, the fourth daughter of DAKSHA, who, on the complaint of the majority, of this pointed partiality, cursed CHANDRA with a consumption that continued fifteen days; but on his due repentance, his strength and splendour were gradually restored: the meaning of this story, which is detailed in the *Siva-purana*, is obvious.

RO'HINI is the bright star in the bull's eye, and although generally, and even proverbially, the favourite of CHANDRA, is not always so; for the lovely PUNARVASU, DAKSHA'S seventh daughter, sometimes rivals her elder sister in the affections and attentions of their horned lord. PUNARVASU, is the seventh *Nakshatra*, or asterism,

* "The twenty-seven daughters of the patriarch who became the virtuous wives of the moon were all known as nymphs of the lunar constellations, which were called by their names and had children who were brilliant through their great splendour. That is, these children were the Nakshatra Yoginis or chief stars of the lunar mansions or asterisms in the moon's path." Vishnu Purána. 123. n. 22. —*Ed.*

marking the moon's path; and is the star, marked on our globes β *Geminorum*: RO'HINI being α of the constellation, whose name *Deberán*, we have, with many others, borrowed from the Arabians; or with the article prefixed, *Aldeberán;* and the fourth lunar asterism.

We have seen, in former pages, that the Moon, as well as being the husband and wife, is also the offspring, of the Sun; his ray being personified under the name of SUSHUMNA, and applied to the Moon. Another legend makes the Moon proceed from a flash of light emitted from the eye of ATRI, the *Rishi*, which impregnated SPACE, a goddess, the *via lactea* personified, under what name I know not: CHANDRA, or SOMA, was the offspring of this extravagant amour. A son of SOMA'S, BUD'DHA or MERCURY, espoused ILA; herself a very equivocal damsel, sometimes called a daughter of MANU. On some misdemeanor, PARVATI cursed her, and she became alternately one month a man, and one month a woman; but by the efficacy of devotions paid to a *part'h*, or *linga*, was restored to her permanency of sex through the favour of MAHA'DE'VA.*

I find, in the *Hitopadesa*, the rabbit mentioned as an emblem of CHANDRA.—"Then I will declare what are the commands of the god CHANDRA.—He bade me say, that in driving away and destroying the rabbits, who are appointed to guard the fountain which is consecrated to that deity, you have done ill: 'for,' said he, 'they are my guards; and it is notorious that the figure of a rabbit is my emblem."—P. 177.—On this passage, Mr. WILKINS says, in a note, that "the Hindu poets have imagined the Moon as a deity drawn by two antelopes, holding in his right hand a rabbit."—P. 220.—I have no picture of CHÁNDRA with a rabbit as an attendant: his car is always drawn by an antelope—one, or more; and the rabbit, being a nocturnal and swift animal, may refer to the season, and, as well as the antelope, to the apparent celerity of CHANDRA.†

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* "Before their birth, the Manu being desirous of sons, offered a sacrifice for that purpose to Mitra and Varuna; but the rite being deranged, through an irregularity of the ministering priest, a daughter, Ilá, was produced. Through the favour of the two divinities however, her sex was changed, and she became a man, named Sudyumna, but was again transformed to a woman in the vicinity of the hermitage of Budha, the son of the deity of the moon. Budha saw and espoused her, and had by her a son named Pururavas. After his birth, the illustrious Rishis, desirous of restoring Sudyumna to his sex, prayed to the mighty Vishnu, who is the essence of the four Vedas, of mind, of every thing and of nothing; and who is in the form of the sacrificial male; and through his favour Ilá once more became Sudyumna, in which character he had three sons, Utkala, Gaya, and Vinata.

In consequence of his having been formerly a female, Sudyumna was excluded from any share in his paternal dominions; but his father at the suggestion of Vasishtha bestowed upon him the city of Paratisthána and he gave it to Pururavas. Vishnu Purána, 350.—*Ed.*

† In the Vishnu Purána, Chandra's car is said to be drawn by ten horses, white as the jasmine. See p. 233.—*Ed.*

*Sir* WILLIAM JONES, in his hymn to SU'RYA, addresses a verse to the MOON, illustrative of its attributes.—

"Thou nectar-beaming Moon,
Regent of dewy night—
From yon bright roe that in thy bosom sleeps
Fawn-spotted, SASIN hight—
Wilt thou desert so soon
Thy night flowers pale, whom liquid odour steeps,
And OSHADHI's transcendent beam,
Burning in the darkest glade?
Will no lov'd name thy gentle mind persuade
Yet one short hour to shed thy cooling stream?
But, ah! we court a passing dream:
Our prayers nor INDU, nor HIMANSU hears—
He fades, he disappears;
E'en KASYAPA's gay daughters twinkling die,
And silence lulls the sky,
Till *chatacs* twitter from the moving brake,
And sandal-breathing gales on beds of ether wake."—Verse 2.

"KASYAPA'S gay daughters" are I imagine, the same with DAKSHA'S: the brothers are sometimes confounded with each other.

SASI, or SASIN, is rendered a *roe* by some *Sanscrit* scholars; by others, a *hare:* both these animals are, we find, among the attributes of CHANDRA, and are said to have been allotted to him from a fancied resemblance of their spots to the shades of light on the moon's surface. This would answer very well, as far as regards the roe, or antelope, which is pied, or marked, like the moon, light and dark in abrupt terminations; but the hare is not so, as far as I ever noticed: tame rabbits (which, in a preceding page, we have seen are also consecrated to CHANDRA,) are so pied.

A grant of land, engraven on copper, about 600 years old, found lately in the district of Tipura, contains a verse alluding to the subject under discussion. "From him sprung the happy chief of ministers, who exhibits the joys of unsullied glory; a spotless moon among mortals, and at sight of whom, the hare-spotted luminary appears swollen (with envy,) and distempered with alternate increase and wane." On this verse, Mr. COLEBROKE says, in a note, (*As. Res.* Vol. IX. p. 403.) "The Moon is named SASIN, from a fancied resemblance of its spots to a leveret."

Since I wrote this article, I have met with *Sir* W. JONES'S translation of the *Hitopadesa*, (*Works*, Vol. XIII.) in which a passage previously quoted, is rendered somewhat differently. An antelope speaks:—"In driving away the antelopes, who are appointed keepers of the pool sacred to CHANDRA, thou hast acted improperly: we antelopes are its guardians. Hence also the god is named SAGANCA, or fawn-spotted."—P. 125. 8vo. edit.

In the portion of this article allotted to the consideration of SU'RYA, several passages occur descriptive of CHANDRA, and allusive to his history and family.

In Plate XLIX this deity is marked with VISHNU'S sectarial hieroglyphic, viz. two perpendicular red lines over the nose, with a black spot between them: he is copper-coloured, his banner deep red; this colour, and yellow, are mixed on his car. The scarf is blue, fringed with yellow: the waist-cloth is red. He is drawn by a pied antelope, and his crescent is of silver.

I do not find, in my memoranda, so many names of this fickle deity as one might expect: CHANDRA and SO'MA are the commonest. INDU, HIMANSU, SASIN, SAGANKA, and ANUMATI, are the only varieties of his designations that I find noted; and the latter is equivocal, it being CHANDRA when wanting a digit of his full orb; and is applied also to the "goddess of the day" at a particular period.

[It is somewhat singular that our author should have omitted to notice the peculiar character of the moon as the reservoir of *Amrita*, as it is frequently referred to by Hindu writers. This beverage of the gods, the moon derives from the sun.

"The radiant sun supplies the moon, when reduced by the draughts of the gods to a single Kalá, with a single ray; and in the same proportion as the ruler of the night is exhausted by the celestials, it is replenished by the sun, the plunderer of the waters: for the gods, Maitreyá, drink the nectar and ambrosia accumulated in the moon during half of the month, and, from this being their food, they are immortal. Thirty-six thousand three hundred divinities drink the lunar ambrosia. In this manner the moon, with its cooling rays nourishes the gods in the light fortnight, the Pitris in the dark fortnight; vegetables, with the cool nectary aqueous atoms it sheds upon them; and through their development it sustains men, animals, and insects; at the same time gratifying them by its radiance."—Vishnu Purána, 237.—*Ed.*]

## AGNI.

[Agni in the Vedic hymns is simply described as a power of nature, as the fire such as it is seen in heaven and on earth. Many things that have become to us familiar, struck the poets of the Veda as wonderful and mysterious. They describe the power of fire with an awe which to the natural philosopher of the present day, must appear childish. The production of fire by the friction of wood, or its sudden descent from the sky in the form of lightning is to them as marvellous as the birth of a child. They feel their dependence on fire; they have experienced what it is to be without it. They were not yet acquainted with lucifer-matches, and hence, when describing the simple phenomena of fire, they do it naturally with

a kind of religious reverence. The following verses, taken from a hymn of Vasishtha (VI. 3) may serve as a specimen:

"Neighing like a horse that is greedy for food, when it steps out from the strong prison;—then the wind blows after his blast; thy path, O Agni, is dark at once.

"O Agni, thou from whom, as a newborn male, undying flames proceed, the brilliant smoke goes towards the sky, for, as messenger, thou art sent to the gods.

"Thou, whose power spreads over the earth in a moment when thou hast grasped food with thy jaws,—like a dashing army thy blast goes forth; with thy lambent flame thou seemest to tear up the grass. Him alone, the ever-youthful Agni, men groom, like a horse, in the evening and at dawn; they bed him, as a stranger in his couch; the light of Agni, the worshipped male, is lighted.

"Thy appearance is fair to behold, thou bright-faced Agni, when like the gold thou shinest at hand; thy brightness comes like the lightning of heaven; thou showest splendour like the bright sun."*

The human, and afterwards divine qualities ascribed to Agni arise chiefly from his character as messenger between gods and men, or as high-priest, when he is supposed to carry the oblation to the gods. It is one of the most favorite themes of the Vedic poets, though perhaps of the modern rather than of the ancient, to celebrate Agni as a priest, as endowed with all priestly powers, and enjoying all the honorific titles given to the various persons who minister at the great sacrifices.—*Ed.*]

AGNI is the Hindu regent or personification of Fire. In all my tinted pictures (and, except my own, I never saw any picture of him,) he is painted a deep red. He has two faces, three legs, and seven arms: when mounted, he has a ram as his *váhana* or vehicle, and his banner bears that animal: from each mouth a forked tongue or flame is seen to issue. All these distinguishing and singular characteristics have doubtless a meaning; and we will endeavour, perhaps not successfully, to trace and explain it.

His two faces, I imagine, allude to the two fires, solar and terrestrial, or to creative heat and destructive fire: three legs, to the three sacred terrestrial fires of the Brahmans—the *nuptial*, the *ceremonial*, or funereal, and the *sacrificial*, which will be farther explained presently; or to the influence of fire in and over the three regions of the universe: his seven arms, like the seven heads of SU'RYA'S horse, or the seven horses of his car, were originally derived from the prismatic divisibility of a ray of light; light or heat, and fire, being so immediately connected, we may expect to find a common attribute derived from the same source. We shall, how-

* Max Müller's Ancient Sanscrit Literature, 547.

ever, see presently, that more familiar allusions, and his seven arms, have mutual reference to each other.

The sacred triad of fires that determined his number of legs are thus enumerated in the *Ins.* of MANU. Chap. II. v. 229.—" Due reverence to those three (the parents and preceptor) is considered as the highest devotion; and without their approbation, no man must perform any other duty.—" 230. Since they alone are held equal to the three worlds; they alone, to the three principal orders; they alone, to the three *Vedas*; they alone, to the three fires;—" 231. The natural father is considered as the *grahapatra* or nuptial fire; the mother, as the *dacshína*, or ceremonial; the spiritual guide, as the *ahavaniya*, or sacrificial: this triad of fires is most venerable.—" 232. By honouring his mother, he gains this terrestrial world; by honouring his father, the intermediate, or ethereal; and by assiduous attention to his preceptor, even the celestial world of BRAHMA."

In the ceremony called *Viswadéva*, or *all the gods*, which is a comprehensive one, including the essentials of the whole detail of daily sacrifice, and practised therefore by Brahmans engaged in worldly occupations, and by some even who follow the regular vocation of the sacerdotal tribe, the mystical number of *seven* frequently occurs; in this prayer, for instance, addressed to AGNI:—

" Fire! seven are thy fuels; seven thy tongues; seven thy holy sages; seven thy beloved abodes; seven ways do seven sacrificers worship thee; thy sources are seven. Be content with this clarified butter: may this oblation be efficacious."

"The seven tongues of fire," a commentator observes, "are *Pravaha*, Avaha, Udvaha, Samvaha, Vivaha, Parivaha, Nivaha, (or Anuvaha); all of which imply the power of conveying oblations to the deities to whom offerings are made. The seven holy sages and sacrificers are the *Hótri, Maitrávaruna, Brahmanachandási, Ach'hawák, Pótri, Néshtri,* and *Agnid'hra*; that is, the seven officiating priests at very solemn sacrifices.* They worship fire seven

" The seven flickering tongues (of the fire) are Kálí, (the black one), Karálá, (the terrific one), Manojavá (swift as the wind), Sulolita (the very red one), Sudhumravarná (of purple color), Sphulingini (emitting sparks), and the Visvarupi (all shaped) goddess." The words " of the fire" are not in the original. " Kálí, Karálá, Manojavá, Sulohitá, Sudhumravarná, Sphulinginí, and the goddess Visvarupí are the seven flickering tongues of fire. These are the seven tongues which Agni has for devouring oblations of clarified butter." On this passage Weber remarks: " The first two of these names were at a later period personified, and came to represent Durga (the consert of Siva, who was developed out of Agni), who (Durga), as is well known, became the object of a bloody sacrificial-worship under the names Kalí (the dark, black), Karálá, Karálávadaná, Karálánaná, Karálámukhi. It is evident that a considerable time was required for the sense of the word to become developed from that of the dark, terrific, tongue of fire to that of a goddess Kálí, Karála, worshipped with bloody sacrifices." Muir's Sanscrit Texts, IV. 364.—*Ed.*

ways; by the *Agnishtoma,* and other sacrifices. The seven abodes are the names of the seven worlds; and fire is called in the *Veda, saptachitica,* which seems to allude to seven consecrated hearths. In the sixteen verses, called *Purusha,* the names of the seven worlds, thrice repeated, are understood to be meant by the thrice seven fuels; and the seven oceans are the seven moats surrounding the altar. Fire, like the sun itself, is supposed to emit seven rays: this may, perhaps, account for the number seven being so often repeated."—COLEBROKE. *As. Res.* Vol. VII. p. 274.

The sixteen verses, called *Purusha,* are given entire in another place, but I will here quote that alluded to above, and its antecedent.—" 14. In that solemn sacrifice, which the gods performed with him, a victim, (with PURUSHA, the primeval being,) spring was the butter, summer the fuel, and sultry weather the oblation:—" 15. Seven were the moats (surrounding the altar); thrice seven were the logs for holy fuel at that sacrifice which the gods performed, immolating (or binding, or consecrating) this being as the victim."

Numerous instances could easily be adduced of the mysterious import of the number *seven* among the Hindus, as well as among Jews, Mahommedans, and Christians. Three, eight, and nine, are also favourite numbers with different sects: eight among the followers of BUDDHA chiefly.

AGNI'S seven arms, therefore, may be concluded to denote the universal power of the all-pervading element of fire; as may his three legs, its extension similarly over the three portions of the universe—the celestial, terrestrial, and infernal regions.*

The Vedas are variously sub-divided, and certain portions are variously attributed to certain gods and men. To AGNI is assigned seven *Kándas,* or books, of the Yajur Veda.—One of the *Puránas* is called the AGNI *Purána.* " That Purána, which describes the occurrences of the I'sána Kalpa, and was related by Agni to Vasishtha is called the Agneya, it consists of sixteen thousand stanzas." " The Agni or Agneya Purána derives its name from having been communicated originally by Agni, the deity of fire, to the Muni Vasishtha for the purpose of instructing him in the twofold knowledge of Brahma. By him it was taught to Vyása, who imparted it to Súta, and the latter is represented as repeating it to the Rishis at Naimisháramya." It is not an original work; but a mere compendium of information derived from other sources. It has no more to do with Agni, than its reputed authorship."† He is named " JIVANI: he does good to all; from whom sprung the *Vedas.*"

AGNI had seven brothers, whose names signify flame. By one wife he had three sons—UTTAMA, TAMASA, RAIVATA; they became

* See *As. Res.* Vol. V. p. 250.
† Vishnu Purána, XXXVI.—*Ed.*

Manus, and their names have, I imagine, some allusions, direct or inverse, to fire, or heat, or light: TAMASA, for instance, is darkness: their names occur in the list of *Mánus.** AGNI had nine sons: one of his wives was named SWA'HA; and she is called the goddess of fire, and is invoked on some occasions,—being called "the consuming power of those who eat solemn sacrifices;" that is Fire, she being the *Sakti* or energy of AGNI.

PAVAKA, and AGNIDHRA, are other names of AGNI: PAVAKA signifies the Purifier. He is also called ANALA.—KRISHNA, describing his own pre-eminence among all things and creatures, says to ARJUNA, "Among the *Vasus* I am PAVAKA."—(*Gita*, q. 86.)

He is a guardian regent of one of the magnetic points: he rules the south-east.

It is noted above, that three of AGNI's sons are found among the *Manus*; who, on divers occasions, are called sons of BRAHMA. Between BRAHMA and AGNI may hence be traced something of identity: both are likewise painted red. It must be in reference to his creative heat that he is connected with BRAHMA: his igneous property connects him with the destructive SIVA; and his light, so intimately related to fire, with VISHNU, the conservator. This triple connection between the deity of heat and the great powers, is similar to what is remarked of the Sun, under the article SU'RYA. When so contemplated, he is called TRITNU, or the three-bodied; as *producing* forms by his general heat, *preserving* them by his light, and *destroying* them by his igneous property.

The following extract from *Sir* WILLIAM JONES's Dissertation on the Gods of *Greece*, *Italy*, and *India*, will explain various points referring to AGNI and SURYA.

"The worship of solar or vestal fire may be ascribed, like that of OSIRIS and ISIS, to the second source of mythology, or an enthusiastic admiration of nature's wonderful powers; and it seems, as far as I can yet understand the *Vedas*, to be the principal worship recommended in them. We have seen that MAHADE'VA himself is personified by fire; but subordinate to him is the god AGNI, often called PAVAKA, or the Purifier, who answers to the VULCAN of Egypt, where he was a deity of high rank: and AGNI's wife, SWAHA, resembles the younger VESTA, or VESTIA, as the Eolians pronounced the Greek word for a hearth. BHAVA'NI, or VENUS, is the consort of the Supreme Destructive and Generative Power; but the Greeks and Romans, whose systems are less regular than that of the Indians, married her to their divine artist, whom they also named HEPHÆSTOS, and VULCAN, and who seems to be the Indian VISWAKARMAN,

* I have not been able to verify this statement concerning the Mánus. Tamasa is said to derive his name from having been born in dark and tempestuous weather. Vishnu Puráṇa 262.—*Ed.*

the forger of arms for the gods, and inventor of the Agniyaster,* or fiery shaft, in the war between them and the Daityas, or Titans."—*As. Res.* Vol. I. p. 264.

Again, speaking of some reform among the ancient Persians, in the eighth or ninth century before CHRIST, he says, that "while they rejected the complex polytheism of their predecessors, they retained the laws of Mahabad, with a superstitious veneration for the sun, the planets, and fire; thus resembling the Hindu sect called Sauras, and Sagnicas; the second of which is very numerous at Benares, where many Agnihotras are continually burning, and where the Sagnicas, when they enter on their sacerdotal office kindle, with two pieces of the hard wood Semi, a fire, which they keep lighted through their lives—for their nuptial ceremony, the performance of solemn sacrifices, and the obsequies of departed ancestors, and their own funeral pile. This remarkable rite was continued by ZERATUSHT, who reformed the old religion by the addition of *genii*, or angels, presiding over months and days; of new ceremonies in the veneration shewn to fire; of a new work which he pretended to have received from heaven; and, above all, by establishing the actual adoration of one Supreme Being."—Discourse on the *Persians*.—*Ib.* Vol. II. p. 60.

I know not if the Hindus ever possessed the art of concentrating the sun's rays by a lens, so as to obtain fire by that process: that used by Brahmans for cooking, and for religious ceremonies, is produced by the friction of two pieces of hard wood; one about five inches diameter, with a small conical hole, or socket, in the upper part, into which the other, shaped like a pin, is introduced, and whirled about backward and forward by a bow; the pin and socket fitting, the great attrition soon produces fire. This machine which every Brahman ought to possess, is called *Arani*, and should be made of the *Sami* tree, it being sacred to DE'VI in the character of SAMI DE'VI; or if that be not procurable, of the *Pipala*, resem-

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* This fiery shaft has been supposed to be the rocket, formerly so much, but of late years less, used in the armies in India as a missile weapon. I have often seen them applied, but never with any great destruction, against bodies of horse and foot: the former are much terrified by their noise. I have known them do considerable mischief; for, wherever they pitch, their violence is not easily resisted: one striking a tumbril, or a slight magazine, would imminently endanger its exploding: it would kill an elephant; but their irregularity is so great, no certain direction can be given them. For the purpose of burning or terrifying towns, or collected shipping, they appear well adapted: *Col.* CONGREVE's rockets, I believe, to be very similar to those used immemorially in India, where the iron-work of one has been found to weigh thirty pounds. Another description of fiery engines of destruction, called *Shatagni*, is mentioned in the *Púranas*, and in the *Rámáyana*; and it is thought to have been a sort of cannon: the word means a *hundred fires*, or a fire capable of destroying a hundred men.

The *Sami* tree is the *Adenanthera aculeata*, or *Prosopis aculeata*.

*Ficus Indica* or *Ficus Bengalensis*; otherwise *Ficus religiosa*, or commonly *Banyan* tree.

bling in appearance and name some species of our *poplar*. A particular day is set apart for the festival of SAMI DEVI, when fires are lighted in the evening under the *Sami* tree: offerings are made of rice and flowers, and sometimes of spirits: the votaries sing her praise, and in praise of the tree; some of the leaves of which, and some earth, are carried home, and kept till the festival of the ensuing year.—See *As. Res.* Vol. IV. p. 382. and Vol. VIII. p. 256.

Few, perhaps none, of the almost innumerable ceremonies of the *Brahmans*, are complete without invocatory oblations to the all-pervading element of fire, or to AGNI, its personification: his name perpetually occurs: all other deities, superior and inferior, come in also, of course, for a portion of adoration; including BRAHMA, VISHNU, SIVA, INDRA, SURYA, CHANDRA, YAMA, DEVI, in a variety of characters, LAKSHMI, SARASWATI, ADITI, VRIHASPATI, VARUNA, &c. &c.—

In sacrificial ceremonies, as ordained by MANU, AGNI is the deity of primary invocation.

A Brahman is directed, in his domestic fire for dressing the food of all the gods, each day to make an oblation:—"First, to AGNI, god of fire, and to the lunar god, severally; then to both of them at once."—(Chap III. v. 85.—Again, in offerings to the *Dii Manes*:—

Chap. III. v. 207.—"The divine *manes* are always pleased with an oblation in empty glades, naturally clean, on the banks of rivers, and in solitary spots."

"211. First, as it is ordained, having satisfied AGNI, SOMA, and YAMA, with clarified butter, let him proceed to satisfy the *manes* of his progenitors."

AGNI also holds a foremost place in the composition of a king, according to a verse extracted in INDRA, where, indeed, the name SOMA appears first; but, in the original, AGNI is first named, SOMA being interpolated by COLLUCA, whose gloss on MANU *Sir* WILLIAM JONES has preserved, ingeniously interwoven with the text.

The name and characteristics of this important deity have occurred frequently in former pages, under different articles, as pointed at by the Index. I need only mention the legend of his supposed inconstancy to his consort SWAHA, a lady that I find no particular mention of: her name has occasionally occurred, and will again, probably, in a future article. A former page narrates a successful embassy, executed by the regent of Fire, to the frigid SIVA, with whom he participates in the honour of KARTIKE'YA's origin.

AGNI appears in several of our plates: PLATE XVII. represents him, with other deities, propitiating DEVI. He is uniformly, in all my tinted pictures, of a dead fiery red colour, with a yellow *pitámba*, or waist-cloth; and with two faces, three legs, and seven arms, a forked flame issuing from his mouths: on his head-piece, two horns rise over each forehead.

# OF YAMA, SANI, AND VRIHASPATI.

YAMA is a very important deity: his name occurs frequently in the sacrificial ceremonies of the Hindus; oblations and invocations to him, forming a portion of several of those ceremonies. He is regent of the south, or lower world, in which the Hindus place the infernal regions; thus corresponding, as the judge of departed souls, with the Grecian PLUTO, or MINOS. MINOS has before been supposed the same with MANU; with whom, especially with the seventh, SATYAVRA'TA, YAMA also agrees in character, as well as in name; both being called VAIVASWATA, or offspring of the Sun, and SRAD'HADEVA, or lord of the Srad'ha. Srad'ha, as will be more particularly explained presently, is the ceremonial oblation in honour of deceased ancestors; which obsequies to the *dii manes* are attended with feasting, and various observances of a curious and singular description. YAMA has many names; and, in his character and functions, is related to many important personages of sacred and profane history. Among his names are DHERMA-RA'JA, or king of justice; PITRIPATI, or lord of the *Pitris*, or patriarchs; MRITU, or MRITYU, or Death, a title also of SIVA, or KALA. SUSANYAMA, and VAIVASWATA YAMA, are derivatives: the first from a word implying comeliness, or beauty; the other from his solar origin. KRITANTA is another name; and *Kritamala* being the name of a river connected with the history of SATYAVRATA, the epithets may have a common origin. AUDHUMBARA is a name derived from a species of wood, by the attrition of which fire is produced, wherewith to light the pile on which funereal obsequies are performed to YAMA. ANTIKA, or *Death*, or the *Destroyer*: thus KA'LANTAKA YAMA is YAMA, the destroyer of KA'LA, or TIME; a personification of great boldness and extent; and KALA is a name also of YAMA. YAMA has other names compounded of words, meaning the slayer of all beings; king of deities; reducer of all things to ashes; the dark-blue deity; of wolf-like belly; the variegated being; the wonderful inflictor of pains.—See *As. Res.* Vol. V. p. 366. where, in the ceremonies of oblation to the manes of deceased ancestors, fourteen different titles of YAMA are enumerated, being considered as so many distinct forms of that deity; to whom the priest offers, from the hollow of both hands joined, three oblations of water mixed with *tila (Sesamum Indicum)* fourteen times repeated with the different titles of YAMA.

His abode is in the infernal city of Yamapur, whither the Hindus believe that a departed soul immediately repairs; and receiving a

just sentence from YAMA, ascends to Swerga, the first heaven, or descends to Naraka, the snaky hell; or assumes on earth the form of some animal, unless its offences had been such as deserved condemnation to a vegetable, or even to a mineral, prison.—See *Asiatic Researches*, Vol. I. p. 239.*

Mr. WILFORD believes YAMA, or PLUTO, to be the same with SERAPIS; deriving the latter name from a compound *Sanskrit* word implying *thirst of blood.* We are farther informed, by the same learned gentleman, that "DHERMA RAJA, or the king of justice, has two countenances: one called his divine countenance, mild, and full of benevolence; and those only see it who abound in virtue. His servant is named KARMALA, who brings the righteous on celestial self-moving cars to DHERMA RA'JA, the sovereign of the Pitris. His other countenance, or form, is called YAMA; this the wicked alone can see: it has large teeth, and a monstrous body. YAMA is lord of *Pátála*, or the infernal regions: there he orders some to be beaten, some to be cut to pieces, some to be devoured by monsters, &c. His servant drags the wicked, with ropes round their necks, over rugged paths, and throws them headlong into hell: he is unmerciful, and hard is his heart; every body trembles at his sight." —*Ib.* Vol. V. p. 298.

The following dirge, called the song of YAMA, is chanted by a priest at the funeral of children dying under two years of age, whose bodies are not then burned, but, decked with wreaths of fragrant flowers, are buried by their relations in a clean spot; they saying, *Namo! Namah!*—"The offspring of the Sun, day after day, fetching cows, horses, human beings, and cattle, is no more satiated therewith than is a drunkard with wine."—COLEBROOKE. *Ib.* Vol. VII p. 243.

The fourteenth day of the dark half of the month *Aswini* is called *Yámaterpanam*, and is sacred to YAMA: bathing and libations are auspicious on that day; and on the following, torches and flaming brands are kindled, and consecrated to burn the bodies of kinsmen who may be dead in battle, or in a foreign country, and to light them through the shades of death to the mansions of YAMA. "These rites," says *Sir* WILLIAM JONES, combining them with some others,

* "These and many fearful hells are the awful provinces of the kingdom of Yama terrible with instruments of torture and with fire; into which are hurled all those who are addicted when alive to sinful practices."

"The Padma P. (Kriya Yoga Sára) and the Siva Dharma, which appears to be a section of the Skanda P. contain a number of interesting circumstances previous to the infliction of punishment. It appears also from them that Yama fulfils the office of judge of the dead, as well as sovereign of the damned; all that die appearing before him, and being confronted with Chitragupta, the recorder, by whom their actions have been registered. The virtuous are thence conveyed to Swarga, or Elysium, whilst the wicked are driven to the different regions of Naraka, or Tartarus." Vishnu Purána, 205. note.—*Ed.*

"bear a striking resemblance to those of CERES and PROSERPINE." —The second day of the following month, *Kartika*, is also sacred to YAMA, conjointly with his youngest sister, the river goddess YAMUNA, (or the Jumna,) she having entertained her brother on that day: in imitation of which, sisters give entertainments to, and receive presents from, their brothers.—*As. Res.* III. p. 266.

But, in the tenth book of the *Rig Veda*, YAMUNA is called the *twin* sister of YAMA; and a dialogue is given, in which he endeavours to seduce her, but his base offers are rejected by her with virtuous expostulation.—(*Ib.* Vol. VIII. page 402.)—YAMUNA, or, as the name is commonly pronounced, JUMNA, is a favourite feminine appellation in many parts of India; particularly with that class of women with whom the example of their virtuous namesake is the least regarded.

In a preceding passage we have seen YAMA identified with SIVA. Mr. WILFORD (*As. Res.* Vol. V. page 299) says, "PLUTO, or YAMA, is but a form of VISHNU;" and in page 246, of the same volume, we find SWAYAMBHUVA, (as a MANU closely allied to YAMA,) expressly mentioned as "BRAHMA himself in a human shape:" and BRAHMU is farther said to direct the motions of SANI, or SATURN, who, in his character of Time, is, as well as the MANUS, intimately connected with NOAH. SANI, like MANU and YAMA, is the offspring of the Sun: SANI, or SATURN, is KRONOS, or TIME, or K'ALA; so are YAMA and SIVA. NOAH, or NUH, as his name is spelled in Hebrew, is the same with MANU; which, in the nominative case, is MANUS, who bears etymological and historical and mythological affinity with MINOS, like him a great lawgiver, and a reputed son of JOVE. MINOS, as the judge of departed souls, corresponds with YAMA, himself the same with MANU: hence YAMA, KALA, SANI, SATURN, TIME, devouring or destroying their own offspring and all created things, will, if their allegories and allusions be examined, be found to run into the same train of ancestry and character, and mixing identically with the history of the MANUS, of NOAH, and MINOS. Indeed a different line of personification may be connected with the above characters: PRIT'HIVI is the Earth, the mother of MANGALA, or MARS; and also the same with SATYAVRATA, or Noah: her husband, PRIT'HU, is an incarnation of VISHNU: BRAHMA is also the Earth; and like PRIT'HU, or PRIT'HIVI, for mythological beings change sexes as well as names, may be brought to coalesce in family and functions with TELLUS, TERRA, CŒLUS, or URANUS, (the latter, like SIVA, the patron of astronomy,) TITAN, VESTA, ATLAS, RHEA, and a whole host of Grecian deified personages.*

The above names, both of Grecian and Indian originals, might be considerably extended, and a family connection still traced through-

* The reader should refer to note p. 30 on these speculations of Col. Wilford.—*Ed.*

out them: all will be found melting into each other primarily, and ultimately into the Sun—

> ———"Fountain of living Light;
> But far more glorious HE, who said serene,
> BE! and THOU WAST—Himself unform'd, unchang'd, unseen!"
> JONES'S Hymn to SURYA

Thus would BRYANT'S solar hypothesis derive considerable strength from the mythology of a people whose name, as theologians, was scarcely known to that ingenious and learned gentleman.

That very interesting and affecting ceremony, called Srad'ha, is an oblation of daily recurrence with individuals who rigidly adhere to the ritual. It is offered in honour of deceased ancestors—but not merely in honor of them, but for their comfort; as the *Manes*, as well as the gods connected with them, enjoy, like the gods of the Greeks, the incense of such offerings: which are farther of an expiatory nature, similar, I imagine, in their potencies, as well as in the motives that induce them, to the masses of the Romish church. Over these ceremonials of Srad'ha presides YAMA, in his character of SRAD'HADE'VA, or lord of the obsequies: what I deem necessary to say on that subject will, therefore, be appropriately introduced here.

Mr. COLEBROKE (*As. Res.* Vol. VII. p. 249.) tells us, that the priests, in the performance of the Srad'ha, meditate the Gayatri, and thrice repeat—" Salutation to the gods, to the manes of ancestors, and to mighty saints; to SWAHA (goddess of fire); to SWADHA (the food of the manes). Salutation to them for ever and ever."

*M. le* GENTIL found a strong resemblance between the funeral rites of the Chinese and the Srad'ha of the Hindus. On which *Sir* W. JONES (*As. Res.* Vol. II. p. 378.) says, "that all the circumstances which have been mentioned under the two heads of literature and religion, seem collectively to prove (as far as such question will admit proof,) that the Chinese and Hindus were originally the same people; but having been separated near four thousand years, have retained few strong features of their ancient consanguinity; especially as the Hindus have preserved their old language and ritual, while the Chinese very soon lost both. And the Hindus have constantly intermarried among themselves, while the Chinese, by a mixture of Tartarian blood from the time of their first establishment, have at length formed a race distinct in appearance from both Indians and Tartars."

In the third chapter of the *Ins.* of MANU, the rules for the performance of the Srad'ha are detailed with prolixity. I shall quote some texts explanatory of its rites, premising that Brahmans only ought to be invited; and such men should be of holy and learned habits: a Sudra, one of the fourth, or servile class, it will be seen, is urgently prohibited as a guest.

Chap. III. v. 82.—"Let the house-keeper who knows his duty perform each day a Sradha with boiled rice and the like, or with water, or with milk, roots, and fruit; for thus he obtains favour from departed progenitors."—" 123. Sages have distinguished the monthly Sradha by the title of *anwahary, or after-eaten;* that is, eaten after the *pinda,* or ball of rice: and it must be performed with extreme care, and with flesh meat in the best condition."—"125. At the Sradha of the gods, he may entertain two Brahmans; at that of his father, paternal grandfather, and paternal great-grandfather, three; or only one at that of the gods, and one at that of his paternal ancestors. Though he abound in wealth, let him not be solicitous to entertain a large company."—" 133. As many mouthfuls as an unlearned man shall swallow at an oblation to the gods and to ancestors, so many red-hot iron balls must the giver of the Sradha swallow in the next world."—" 176. The foolish giver of a Sradha loses, in a future life, the fruit of as many admissible guests, as a thief, or the like person, inadmissible into company, might be able to see."—" 178. Of the gift at a Sradha, to as many Brahmans as a sacrificer for a Sudra might be able to touch on the body, the fruit is lost to the giver if he invite such a wretch."—" 191. He who caresses a Sudra woman after he has been invited to sacred obsequies, takes on himself all the sin that has been committed by the giver of the repast."—" 250. Should the eater of a Sradha enter on the same day the bed of a seducing woman, his ancestors would sleep for that month on her excrement.—" 251. Having, by the word *Swaditam,* asked the Brahmans if they have eaten well, let him give them, being satisfied, water for an ablution.—" 252. Then let the Brahmans address him, saying *Swadha;* for in all ceremonies relating to deceased ancestors, the word *Swadha* is the highest benison."

Here we find the word *Swadha* used as a benediction, or grace after meat; but the *Edinburgh* reviewers say that SWADHA is the goddess of funeral obsequies. In a former extract *Swadha* is said, on the authority of Mr. COLEBROOKE, to be the food of the *Manes;* the word *Swadha* is, in fact, of a very mystical nature; and authorities, however respectable, may well differ in expounding it. Sometimes it is used as equivalent to *Maya,* or illusion, or the world of ideas.—(See *As. Res.* Vol. VIII. p. 405.) The following is the passage alluded to, in the *Edinburgh Review,* for January, 1807.

"SWADHA is a goddess, whose adventures are very poetically narrated in the *Brahma-vaivartica-purána,* originally a nymph of *Gólaca,* the paradise of VISHNU. Her celestial charms excited the jealousy of RADHA, who perfectly represents the Grecian JUNO in her caprices, her jealousy, and her fury. Hurled by the goddess from the Empyrean, VISHNU, to console her under her banishment, gave her in marriage to the *Dii Manes.* She is the goddess of

funeral obsequies; conveying to the manes the offerings of men, and rewarding the latter for their piety to ancestors."*

I will here subjoin some elegant elegiac verses, as connected with the *manes* to whom the Sradha is offered; prefixing a slight account of the last ceremonies attendant on the expiring Hindu. It is taken from COLEBROKE'S Dissertation on the Religious Ceremonies of the Hindus (*As. Res.* Vol. VII. Art. 8.) where the reader, among much valuable matter, will find many curious particulars descriptive of the Sradha.

"A dying man, when no hopes of his surviving remain, should be laid on a bed of *Kusa*† grass in the open air, his head sprinkled with water drawn from the Ganges, and smeared with clay brought from the same river. A *Sálagráma* ‡ stone should be placed near him,

* The term "Swadhà" signifies "oblation:" in the Vishnu Purána, this is personified into a daughter of Daksha, who was given as a wife to all the *Pitris* or ancestors, a myth of very easy explanation. Other accounts give her a different parent and destiny. See Vishnu Purána, 54, 59, 123.—*Ed.*

† *Poa Cynosuroides.*

‡ This sacred stone is essential in many rites and ceremonies of the Brahmans: it is used in propitiatory oblations to VISHNU, as well as in funeral and other ceremonies. The *Sálagráma* is not, I believe, ever considered as a type of MAHADEVA as some other holy, particularly conical, stones are.

Mr. COLEBROKE, whose authority on every point connected with Hindu and Sanskrit history and literature is of the first respectability, informs us (*As. Res.* Vol. VII. p. 240.) that the *Sálagráma* are found in a part of the Gundák river, within the limits of Nepal. They are black, mostly round, and are commonly perforated in one or more places by worms, or, as the Hindus believe, by VISHNU, in the shape of a reptile. According to the number of perforations, and of spiral curves, in each, the stone is supposed to contain VISHNU in various characters. For example, such a stone perforated in one place only, with four spiral curves in the perforation, and with marks resembling a cow's foot, and a wreath of flowers, contains LAKSHMI-NARAYANA. The stones called *Ban-ling*, found in the Nermada, are, in like manner, considered as types of SIVA. The *Sálagráma* is found upon trial not to be calcareous: it strikes fire with steel, and scarcely at all effervesces with acids.

SONNERAT describes the *Sálagráma* as a petrified shell, of the species *cornes d'ammon*; very heavy, commonly black, but sometimes violet; oval, or round; a little flat, nearly resembling a touchstone, and hollow, (how can it then be very heavy?) with only one small aperture: within, he says, it is almost concave, with spiral lines terminating towards the middle. Some are supposed to represent the gracious incarnations of VISHNU, and are then highly prized; but when they border a little on the violet, they denote a vindictive *Avatara*, such as *Narasinga*, when no man of ordinary nerve dares keep them in his house. The possessor of a *Sálagráma* preserves it in clean cloth: it is frequently perfumed and bathed; and the water thereby acquiring virtue, is drank, and prized for its sin-expelling property.

The Brahmans, and Hindus in general, look on this stone with much reverence: it is not exceedingly scarce, but certainly not common; for I never had an opportunity of possessing one; which, indeed, I never particularly sought. *Colonel* STUART, has had many, and has now two: I know of no other in England. They are less than a small billiard-ball, nearly round, with the appearance of a common smooth pebble soaked in oil, and thereby blackened: they are solid, without perforation or aperture.

holy strains from the *Veda* should be chaunted aloud, and leaves of holy basil scattered over his head.

"When he expires, the corpse must be washed, perfumed, and decked with wreaths of flowers, and carried by the nearest relations to some spot in the forest, or near water: the funeral-pile is lighted from the consecrated fire maintained by the deceased: the nearest relation applies the flaming brand to the pile, hung round with flowers, and the attendant priests recite the appropriate invocations.—'Fire! thou wast lighted by him; may he, therefore, be reproduced from thee, that he may attain the regions of celestial bliss. May this offering be auspicious.' All who follow the corpse walk round the pile, but may not view the fire: they then proceed to the river, and after bathing, present oblations of water from the joined palms of their hands to the manes of the deceased, saying, 'May this oblation reach thee.' Elegiac verses, such as the following, are then recited.—"1. Foolish is he who seeks for permanence in the human state; insolid, like the stem of the plantain tree; transient, like the foam of the sea. "2. When a body, formed of five elements, to receive the reward of deeds done in its own former person, reverts to its five original principles, what room is there for regret? "3. The earth is perishable; the ocean, the gods themselves, pass away.—How should not that bubble, mortal man, meet destruction? "4. All that is low must finally perish; all that is elevated must ultimately fall; all compounded bodies must end in dissolution; and life be concluded with death."

## SANI.

Of SANI and VRIHASPATI, SATURN and JUPITER, a few words remain to be said; the former is described in some passages of the *Puránas* as clad in a black mantle, with a dark turban loosely wrapped round his head; his aspect hideous, and his brows knit with anger; a trident in one of his four hands, a cimeter in a second, and in the other two, a bow and shafts. In PLATE XLVII (*fig.* 8.) he is two-handed, with the bow and arrow, and mounted on a raven. In the other Hindu zodiac, which has been given to the public, he is riding an elephant, and has but two hands, and they are empty.

The elephant has been thought an appropriate vehicle for the sluggish "slow-moving son of SURYA," as referring to the immense scope of SATURN's orbit, and the apparent slowness of his motion. And SANI being, among the astrologers of India, as well as with their sapient brethren of Europe, a planet of malignant aspects, the ill-omened raven may also be deemed a fit *váhana* for such a dreaded being. But this is not, I think, a sufficient reason for the conspicuous introduction of the raven into the mythological machinery of the Hindu system, so accurate, so connected, and so

complete in all its parts; although the investigations that it hath hitherto undergone have not fully developed or reached such points of perfection. Now let me ask the reason, why, both in England and in India, the raven is so rare a bird? It breeds every year, like the crow, and is much longer lived; and while the latter bird abounds every where to a degree bordering on nuisance, a pair of ravens, for they are seldom seen singly or in trios, are not found duplicated in any place. Perhaps, take England or India over, two pair of ravens will not be found on an average extent of five hundred or a thousand acres. I know not, for I write where I have no access to books, if our naturalists have sought the theory of this; or whether it may have first occurred to me, which it did while contemplating the character and attributes of SANI, that the raven destroys its young; and if this notion be well founded, and on no other can I account for the rareness of the annual-breeding long-lived raven, we shall at once see the propriety of symbolizing it with SATURN, or KRONOS, or TIME, devouring or destroying his own offspring.

The following astrological allegory will exhibit a specimen of the mythological veil through which even scientific facts must be viewed in the relations of Hindu writers.

In the reign of DASARAT'HA, the mortal father of RA'MACHANDRA, in whose person VISHNU, as has been related, became incarnate, it happened that SANI, in his celestial journey, threatened a most inauspicious conjunction; and it was foretold to the king, by the sage VA'SISHT'HA, that unless he attacked the regent of the planet, neither INDRA, nor BRAHMA himself, could avert the continuance of the distressing drought, consequent to such aspects, for twelve years. DASARAT'HA attacked, and after a violent battle subdued, SANI, extorting from him a promise that he would never again, by a similar passage, threaten so unhappy a conjunction: a promise that he would keep until about our year 1796, which the Hindu astrologers have long predicted would be peculiarly inauspicious, as the noxious planet would then again approach the wain of RO'HINI. And in this age we cannot, they say, look for a hero, like DASARAT'HA, in a miraculous car of pure gold, to place himself at the entrance of the wain, blazing like his progenitor the Sun, and drawing his bow, armed with the tremendous arrow *Sanharastra*, which attracts all things with irresistible violence—even SANI, "the slow-moving son of SURYA, dressed in a blue robe, crowned with a diadem; having four arms, holding a bow, a spiked weapon, and a cimeter." The astrologers add, that MANGALA, or MARS, the child of PRIT'HIVI, has also been prevented from traversing the waggon of ROHINI; but that VRIHASPATI, SUKRA, and BUDHA, or JUPITER, VENUS, and MERCURY, pass it freely and innocently; while it is the constant path of SOMA, or the Moon, of whom the beautiful ROHINI, or α *Aldebaran*, is the favourite consort.—(*As. Res.* II.) 461.

Of VRIHASPATI, the regent of the planet JUPITER, we shall say but little, although he is in fact an important person, especially in astronomical calculations; giving his name to a cycle, and being, as with us, the hinge on which turn many interesting scientifical deductions: while, in mere mythology, I have only to notice him as the preceptor to the gods, and their occasional messenger from one to another. VRIHASPATI is supposed to have been also a legislator and a philosopher, and thus to have given his name and character to the planet, in which SIVA himself is said also to shine, while the Sun is the peculiar station of VISHNU; and SANI of BRAHMA, who hence became an object of abhorrence with the Egyptians, they not daring even to pronounce his true name, and abominating all animals with red hair, because it was his colour.—Some enthusiastic individuals among the Hindus will not eat carrots, which appear to be indigenous all over India, because, I have been told, they look like beef; but possibly the objection may have a more remote origin.

# OF VIRA'J—THE MANUS—THE BRA'HMADICAS, OR PRAJAPATIS—THE RISHIS—AND OTHER ALLEGORICAL BEINGS OF THE INVISIBLE WORLD.

FREQUENT mention is made in the course of this work, and, indeed, in all Hindu writings and conversations, whether historical, scientific, or poetical, of certain mythological persons under the above designations; and in view to a ready reference to some general information respecting such beings, when their names or characters may come before us in the progress of our work, I shall here take the opportunity of introducing them to the reader's notice, explaining briefly, and as clearly as I am able, who they were.

It is said, in the *Ins.* of MANU, (Chap. I. v. 32.) that the Mighty Power, having divided his own substance, became male and female; and from that female produced VIRA'J. VIRA'J produced the first MANU, named SWA'YAMBHUVA:* he, the ten *Brahmadicas*, or *Prájapatis*, whom he calls ten lords of created beings. They produced *seven other Manus*, whose names were SWA'YAMBHUVA, SWAROCHISHA, UTTAMI, TA'MASA, RAIVATA, CHA'KSHUSHA, and SATYAVRATA. These *Manus* are, by some authorities, said to have produced the seven Rishis; but others state the seven Rishis to have sprung immediately from BRAHMA: their names are KASYAPA, ATRI, VASISHTA, VISWAMITRA, GAUTAMA, JAMADAGNI, and BHARADWAJA.—(WILFORD. *As. Res.* Vol. V. p. 246.)†

I will introduce the texts, from the *Institutes* of MANU, above adverted to, comprising the names of the ten *Bráhmadicas*, or *Prájapatis;* descriptive also of VIRA'J; and from which it is likely that the Hindu sculptors and painters have derived their idea of the half male, half female, figure, seen in the cave on Gharipuri (Elephanta).

Chap. I. v. 32.—" Having divided his own substance, the Mighty Power became half male, half female, *or nature active and passive;* and from that female he produced VIRA'J.—" 33. Know me,‡ O

* Here the seven *Manus* will appear to be the grandsons of SWAYAMBHUVA; who, however, is himself one of the seven.

† The lists of Rishis found in the various Puránas are at variances with each other. For some instances see Vishnu Purána, 49.—*Ed.*

‡ The first MANU, SWA'YAMBHUVA, is speaking. *Note*: The words in *Italics* in this quotation are not in the original text of MANU, but form, by interpolation, a concise gloss of his commentator.

most excellent of Brahmans, to be that person whom the male *power*, VIRA'J, having performed austere devotion, produced by himself: Me, the *secondary* framer of all this *visible* world.—" 34. It was I who, desirous of giving birth to a race of men, performed very difficult religious duties, and first produced ten lords of created beings, eminent in holiness:—" 35. MARICHI, ATRI, ANGIRAS, PULASTYA, PULAHA, KRITU, PARCHETAS or DAKSHA, VASISHTA, BHRIGU, and NARADA.—" 36. They, abundant in glory, produced seven other MANUS, together with deities, and mansions of deities, *Maharishis*, or great sages, unlimited in powers;—" 37. Benevolent genii and fierce giants; blood-thirsty savages; heavenly quiristers; nymphs and demons; huge serpents, and snakes of smaller size; birds of mighty wing; and separate companies of *Pitris* or progenitors of mankind."

Before we return to the Bráhmadicas, &c. it may be expedient to give a farther account of VIRA'J, as translated by Mr. COLEBROKE, from the White *Yajur Veda*, and his judicious obsetvations connected with the perplexing subjects now under our consideration.

"He," (the primeval being) "felt not delight; therefore man delights not when alone. He wished the existence of another; and instantly he became such as is man and woman in mutual embrace. He caused this, his own self, to fall in twain; and thus became a husband and wife: therefore was this body so separated as it were animperfect moiety of himself. This blank, therefore, is completed by woman: he approached her, and thence were human beings produced.

"She reflected, doubtingly, 'How can he, having produced me from himself, incestuously approach me? I will now assume a disguise.' She became a cow, and the other became a bull, and approached her; and the issue were kine. She was changed into a mare, and he into a stallion; one was turned into a female ass, and the other into a male one: thus did he again approach her; and the one-hoofed kind was the offspring. She became a female goat, and he a male one; she was an ewe, and he a ram: thus he approached her; and goats and sheep were the progeny. In this manner did he create every existing pair whatsoever, even to the ants and minutest insect."

"The sequel of this passage," Mr. COLEBROKE says, "is also curious; but is too long to be here inserted. The notion of VIRA'J dividing his own substance into male and female occurs in more than one *Purána;* so does that of an incestuous marriage and intercourse of the first MANU and his daughter SATARUPA: and the commentators on the *Upanishad* understand that legend to be alluded to in this place. But the *Institutes*, ascribed to MANU, make VIRA'J to be the issue of such a separation of persons, and MANU, himself to be the offspring. There is, indeed, as the reader

may observe from the passages cited in the present essay, much disagreement and consequent confusion in the gradation of persons interposed by Hindu theology between the supreme Being and the created world."—(*As. Res.* Vol. VIII. p. 442.)*

Ten *Bráhmadicas* have been noticed and named; but the *Puránas* do not agree as to their number. Although the *Ins.* of MANU, and the *Bhagavata*, enumerate ten, there are but nine noticed in other passages of the *Puránas*: in the *Scanda Puránu* it is declared there were no more than seven; nor are authorities wanting to reduce them to three: namely, the three sons† of SWA'YAMBHUVA, who was BRAHMA himself in a human shape.

Mr. WILFORD,‡ to whom I am obliged for the information contained in the preceding paragraph, thinks it likely that the seven *Manus* § the seven *Brahmadicas* and the seven *Rishis*, to be the same, and to make only seven individual persons; first called *Brahmadicas*, or children of BRAHMA, and created for the purpose of supplying the world with inhabitants. Having fulfilled this mission, they became sovereigns, or *Manus*, who, when far advanced in years, withdrew from the world to solitary places to prepare for death, as, according to the *Puránas*, was the general practice of mankind in former ages; and became *Rishis*, or holy penitents, who, by their salutary counsels, and the example of their austerities, discovered the paths of virtue and rectitude to mankind.

This seems the most probable mode of reconciling the many contradictions that appear from a consideration of the *Manus*; but there is still much confusion in their persons and characters. It is, indeed, the first and last only that are usually heard of: and we may here generally notice, that the first named SWA'YAMBHUVA, or *son of the Self Existent*, is he who is supposed to have revealed the *Institutes* known by the title of MANU'S; and that, in the time of the seventh MANU, surnamed SATYAVRATA, (called also VAIVASWATA, or *child of the Sun*,) the general deluge occurred. The first, *Sir* WILLIAM JONES ¶ judged to be the same with ADAM; the other NOAH, " the great progenitor and restorer of our species."

The Rishis, be they who they may, have had the honour of becoming the seven bright stars in the great bear; and they are fabled to be married to the Pleiades. There being now but six of the latter, farther fables became necessary to reconcile the difference.

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* Vishnu Purána, 53 note.—*Ed.*

† Meaning, I imagine, DAKSHA, NAREDA and BHRIGU.

‡ *As. Res.* Vol. V. p. 246.

§ In the *Gita*, Lecture X. " the *four* MANUS" are spoken of. In the *Sivapooran* fourteen are mentioned.

¶ *As. Res.* Vol. II. p. 119.

I know not whether this circumstance is most in favour of, or against, the antiquity of Hindu astronomy; it would not, perhaps, be easy to prove the existence of the fable before the disappearance of the seventh bright star, that formerly shone with the existing six Pleiades.

Near VASISHTA (who is in lat. 60° N.) is a small star, representing his wife ARUNDHATI. Astrologers watch carefully their motions, because their influences are variously modified; and whatever new-married couple see them in an auspicious conjunction or position, they are surely to live happy together for a hundred years.

Before I notice an article of scandal respecting these brilliant ladies, I will mention that other legends speak favourably of Madam ANISUYA, (otherwise ANISUMYA*) spouse of ATRI, and of ILYA, wife of GOTAMA; but, from being in bad company, their characters have suffered, and I am apprehensive that the latter cannot, as the sequel will show, be wholly exculpated.

It is related that AGNI, the ardent deity of Fire, was disposed to carry on an intrigue with these ladies but was saved from his evil purposes by a stratagem of his wife. SWAHA, ARUNDHATI, having always been exemplary as to holiness and sanctity, was not suspected on this unlucky occasion; but the other six Rishis, in consequence of scandalous reports, not only dismissed their sparkling spouses, but, like great bears, drove them out of the arctic circle; and they now shine as the Pleiades. It would appear, that they had qualified themselves for wet nurses, and accordingly nursed young KA'RTIKEYA; or were entrusted with his education, and were placed by him in the Zodiac.

"The *Pleiades*, according to mythologists in the west, were entrusted likewise with the education of BACCHUS, (who, according to MACROBIUS, was the same with MARS, or KA'RTIKEYA) and on that account he translated them into heaven. According to those writers they suffered a real bodily pollution; and the seventh, says HYGINUS, (*Poet. Astro.* p. 471.) left her sisters, and fled to the regions of the heavens within the arctic circle: and this is the ARUNDHATI of the Hindus."

There is a cavern near *Gaya*, in *Bengal*, called the grot of the seven *Rishis;* from which an inscription has been copied, and a translation is given of it by Mr. WILKINS in the second volume of the *As. Res.* Art. 10. But it has no immediate reference to *Ursa Major*, or to the *Rishis* under any designation; perhaps it may

* She is sometimes called "ANASUYA, the virtuous wife of AGASTYA."—*Ramayana*, Sec. I. p. 9. AGASTYA is the star *Canopus*.

have been used for the especial comtemplation of that constellation so very striking and beautiful in those latitudes.*

**Brahma** is sometimes said to be **Swayambhu**, (or the self Existent,) an appellation that I have been taught to apply to **Brahm**, or the Supreme Being. Sometimes **Brahma** is called **Swa'yambhuva**, or son of the Self Existent, the name of the first **Manu**; who by some accounts is made **Brahma**'s son, by others his grandson. The *Manus*, the first of whom is **Swa'yambhuva**, are the offspring of the *Brahmadicas*, who are the production of **Swa'yambhuva**, who was produced by **Vira'j**, who proceeded from the male portion of the divided Mighty Power. I cannot reconcile this; for it makes **Swa'yambhuva** his own grandson, progenitor of *seven other* **Manus**, and a distinct person from the first **Manu**, which there is none but this contradictory and confused authority for considering him. By the *Saivas* **Swayambhu** is identified with **Siva**. The first and last **Manus** are also sometimes confounded with each other, and with other characters, as will appear from the extracts that I shall proceed to make from the papers of *Sir* **William Jones** and Mr. **Wilford**, and Mr. **Colebroke**; on which, as occasion may invite, I shall offer what occurs to me in the form of notes and remarks.

"In the present day of **Brahma** the first **Manu** was surnamed **Swa'yambhuva**, or *Son of the Self Existent*; and it is he by whom the *Institutes of civil and religious duties* are supposed to have been delivered. In his time the deity descended at a *sacrifice*; and by his wife **Satarupa** he had two distinguished sons, and three daughters. This pair were created for the multiplication of the human species after that new creation of the world which the Brahmans call Padmakalpiya, or the lotos creation."

Of the five **Manus** who succeeded him I have seen little more than the names; but the Hindu writings are very diffuse on the life and posterity of the seventh **Manu**, surnamed **Vaivaswata**, or *child of the Sun*. He is supposed to have had ten sons, of whom

* "Manu.—This name belongs to the Epic and Puranic periods. In the former we trace in it the remains of the tradition of a first man, alike progenitor, or even creator, like Prometheus, of his descendants, and lawgiver. We should conceive its historical value to be the allusion to some legendary personage, such as every nation can boast of, who first wakes his countrymen from barbarism and a wild life to the light of civilization and systematic government. In the Puránic period this first is called Swayambhuva (from Swayambhu, 'Brahmá), the son of Virája, the son of Brahmà: and the code of laws still extant is sometimes attributed to him. Soon, however, the idea of a lawgiver became more prominent than that of first man, and the number of Manus was multiplied. Each Kalpa, or creation of the world, is divided into fourteen Manwantaras, or intervals, over which a Manu presides. Six of these have already passed in the present Kalpa, and the seventh is now going on. The present Manu then, is the actual author of the Dharmashástra, the code which bears his name. (Derivable from *man*, "to think," meaning "intelligent," man that is, as contrasted with other living beings. The word itself appears to have the meaning of "*man*" in the Vedas, while mánava, and perhaps *manushya*, both meaning man, are derived from it"). Bhagavat Gita.—*Ed.*

the eldest was IKSHWAKU; and to have been accompanied by seven Rishis, or holy persons, an account of which explains the opening of the 4th chapter of the *Gita*. 'This immutable system of devotion,' says KRISHNA, 'I revealed to VIVASWAT, or *the Sun*; VIVASWAT declared it to his son MANU; MANU explained it to IKSHWAKU: thus the chief Rishis know this sublime doctrine, delivered from one to another.'"—*As. Res.* Vol. II. p. 117. JONES on the *Chron.* of the Hindus. See also *Ins.* of MANU, ch. i. v. 58. *Gita*, ch. iv.*

"From this seventh MANU the whole race of men is believed to have descended; for the seven Rishis, who were preserved with him in the ark, are not mentioned as fathers of human families. But since his daughter ILA was married, as the Indians tell us, to Budha or MERCURY, the son of CHANDRA, or the Moon, a male deity, whose father was ATRI, son of BRAHMA, (an allegory purely astronomical, or poetical) his posterity are divided into two great branches; called the *Children of the Sun*, from his own supposed father, and the *Children of the Moon*, from the parent of his daughter's husband."—*Ib.* p. 127.

From what precedes, the following lists of succession may be deduced; but I fear the perplexities of this article will be rather concentrated than removed by them, and that little else will be in my power.

| 1. | 2. | 3. |
|---|---|---|
| VIRA'J.<br>SWAYAMBHUVA.—First MANU.<br>*Brahmadicas.*—Among them, MARICHI and ATRI.<br>*Manus.*—Among them, SWAYMBHUVA and SATYAVRATA.<br>*Rishis.*—Among them, KASYAPA and ATRI. | BRAHMA, father of MARICHI, father of KASYAPA, father of SURYA, father of VIVASWATA or SATYAVRATA, seventh MANU. | BRAHMA, father of KASYAPA, father of SURYA, father of VIVASWATA, or SATYAVRATA, the seventh MANU. |

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* To this portion of the Gita, Thomson appends the following note.

"This is a slight historical notice, destined to introduce the detailed description of the yoga system, and arrogating for it the highest possible origin, by attributing it to Vishnu, before his incarnation as Krishna. Vivaswat is the sun. Manu, his son commonly called Vaivaswata Manu is the last of the seven Manus, who have as yet existed, he presides over the present Manwantara, and is the presumed author of the code of religious law which bears his name. Ikshwaku, his son, was the first king of the so called solar dynasty, a mixture of saint and monarch, like David, and therefore called Rajarishi or royal saint. Through him, says Krishna, the rest of the solar dynasty, the Rajarishis, received and practised this doctrime. It was then lost for some time to the world, until revived in the mouth of Krishna." Bhagavad Gita by J. Cockburn Thomson, 29.—*Ed.*

An inspection of these lists offers the following among other difficulties: SWAYAMBHUVA is declared to be BRAHMA in a human shape, and the first MANU: he appears again his own grandson, as the first of the seven MANUS. SWAYAMBHUVA and ATRI stand in the relationship of father and son, whether the first named be considered as father of the *Brahmadicas,* or as father of the Rishis: but the first SWAYAMBUVA is great grandfather of the last ATRI, as per list the first.

In the same list the seventh MANU SATYAVRATA, is among the ancestors, and may be called the father of KASYAPA, one of the Rishis; and in the other lists KASYAPA is the grandfather of SATYAVRATA, SURYA being his immediate father, although his name doth not appear among the *Brahmadicas,* from whom the seven MANUS are said to have proceeded: on the contrary, he (SURYA) is by the second list the grandson of MARICHI, one of those *Brahmadicas.*

Other incongruities might be pointed out, and are easily discoverable by the inquisitive reader; but these will suffice to show the difficulties attending the attempt at reconciling the contradictions so evident in the mixed history and mythology of the Hindus.

In the genealogical section of the *Ramayana* the following passage occurs; but the succession does not agree with either of the lists given in the preceding pages: it agrees best with the second of the last three.

"Indescribable is the origin of BRAHMA—eternal, imperishable, ever the same. From him was produced MARICHI; the son of MARICHI was KASYAPA: from the descendant of MARICHI was produced ANGIRA; his son was PRACHETA:* the son of PRACHETA was MANU; and IKSHWAKU, the first sovereign of AYODHA,† was the son of MANU."—Sect. 57. p. 395.

The reader will begin to be aware of the endless diversity of theogonical legends: or of those referring to the early animated productions of the different Hindu deities. One taken generally, though not literally, as I have altered the spelling, &c. from the curious work of ANQETIL DUPERRON, called by him *Oupnekat,* may be introduced appropriately in this place, as bearing immediately on the subjects discussed under this head; and, if not illustrating them, exhibiting at least another instance of their wildness, and perhaps inconsistency.

BRAHM said, "Rise up, O RUDRA! and form man to govern the world."

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* Alias DAKSHA, by some authorities. † *Oude.*

RUDRA immediately obeyed: he began the work; but the men he made were fiercer than tigers, having nothing but the destructive quality in their composition: and they soon destroyed one another; for anger was their only passion. BRAHMA, VISHNU, and RUDRA, then joined their different powers, and created ten men, whose names were NARADA, DAKSHA, VA'SISHTA, BHRIGU, KRITU, PULAHA, PULASTYA, ANGIRA, ATRI, and MARICHI; (that is, Reason, Ingenuity, Emulation, Humility, Piety, Pride, Patience, Charity, Deceit, Morality): the general name of whom is the *Munis*. BRAHMA then produced DHARMA, Justice, from his breast; ADHARMA, Injustice, from his back; LA'BHA, Appetite, or Passion, from his lips; and KA'MA, Love, or Desire, from his heart. The last was a beautiful female, and BRAHMA looked upon her with amorous emotions; but the *Munis* telling him she was his own daughter, he shrunk back, and LADJA, Shame, a blushing virgin, sprung from him. BRAHMA, deeming his body defiled by its emotions towards KA'MA, purified himself by partially changing it into ten females, who were respectively espoused by the *Munis*.*

In the above legend we find the ten "lords of created beings," that MANU describes as produced by himself, ascribed to the joint powers of the three great personified attributes of the Deity. Here they are called *Munis*; in other passages they are considered as *Brahmadicas*, or *Prajápátis* and as *Rishis*. This may serve as a farther specimen of the endless allegories in which the poetical fabulists have veiled the moral, scientific, and theological knowledge of the Hindus: all of which, as well as history, and even arts, if not buried in, or obscured by, are intimately connected with their wild and bold mythology. Thus, again, the *Mahábárata* is a continued allegory between man's virtues and his vices: the former personified under the names of the five sons of PA'NDU; of whom BHI'MA, YUDISHTIRA and ARJUNA said to represent Justice, Fortitude, and Prudence, were by one mother, KUNTE. NAKULA and SAHADEVA, personifications of Temperance and Wisdom, by MA'DRI'. Other legends attribute the virtues of Modesty and Tenderness to YUDISHTIRA; Strength to BHI'MA; and Skill, or Courage, to ARJUNA. To NAKALA Beauty, or Harmony; and to SAHADEVA Wisdom and Penetration. The two last brothers are by some said to be the twin virtues of Temperance and Chastity. Man's manifold vices are personated by the hundred sons of KURU, the brother of PA'NDU: hence a near relationship exists between Vice and Virtue.

I will here introduce other texts from the *Ins.* of MANU, with the like view of recording and giving some explanation of names of common occurrence.

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* Muir's Sanscrit Texts, IV. 40. where several versions of this story are given.

Ch. XI. v. 222.—"The eleven *Rudras;* the twelve *Adityas;* the eight *Vasus;* the *Maruts,* or genii of the winds; and the seven great *Rishis,* have performed this lunar penance* as a security from all evil."

RUDRAS.

[The RUDRAS, in the Vedic period appear as personifications of the Wind, when stormy and destructive. They are spoken of as worshippers of AGNI and followers of Indra. When the terrible forms of storm and fire had devoloped into a new deity, Siva, he took the name of Rudra, and the eleven Rudras were supposed to be his offspring or manifestations. According to the Vishnu Purána, Rudra sprang, half male, half female from the frown of Brahma. "Separate yourself, Brahma said to him; and having so spoken disappeared. Obedient to which command, Rudra became two-fold, disjoining his male and female natures. His male being, he again divided into eleven persons of whom some were agreeable, some hideous, some fierce, some mild; and he multiplied his female nature manifold, of complexions black or white."†—*Ed.*]

The twelve *Adityas* are said to be the offspring of ADITI, who is called the mother of the gods. They are emblems of the sun for each month of the year; and are themselves called suns: their names are Dhátri, A'ryamat, Mitra, Varuna, Indra, Vivasawat, Púshan, Parjanya, Anshu Bhaga, Twashtri, Vishnu. Of these Vishnu seems to be considered as the first; for KRISHNA, describing his own pre-eminence, says, "Among the *Adityas* I am VISHNU."

A VA'SU is one of the eight divinities who form a *Gana,* or *assemblage* of gods; and there are nine of those *Ganas, (As. Res.* Vol. III. p. 40.): which nine *Ganas,* or companies of deities, are enumerated in the *Amarakósha.* GANE'SA is said to derive his name *(Gan-Isa, Lord* of the *Ganas,)* from his supposed situation as the principal or president of those assemblages: although AGNI, the god of Fire, is generally deemed the chief of the *Vásus,* eight of whom were among the earliest productions of BRAHMA.‡

* The *penance* thus named is called *Chandrayana,* and consists in the sinner, or devotee, "eating for a whole month no more than thrice eighty mouthfuls of wild grains, as he happens to meet with them, keeping his organs in subjection."—*Ib.* v. 221. The reward is attaining the same abode as CHANDRA, the regent of the Moon; and it absolves a Brahman from the sin of slaughtering a thousand small animals which have bones, or of boneless animals enow to fill a cast; and it is also the common penance for killing a Sudra, a Hindu of the fourth or servile class.

† Vishnu Purána 53.

‡ The Vásus are a class of eight semi-divine beings, personifications of natural phenomena, belonging to the Vedic period, and intimately connected with the worship of the sun. They are attendants on their chieftain Agni, or Pavaka personified fire. Their names are differently given, in different places, but the best reading seems to be Ahar (day), Dhruna, (the polar star), Soma, (the moon), Dhanu (fire), Anila (wind), Anala (fire), Pratyu'sha (daybreak), and Prabhasa (twilight), all of which, with the exception of wind are connected with the idea of light."—Bhagavad Gita, 145.—*Ed.*

The *Maruts*, or genii of the winds, have **PAVANA as their chief** deity: of whom we shall take farther notice **when speaking of his** son HANUMAN. MARICHI is also ranked **as a chief among the** *Maruts*.

PITRIS. *Ins.* of MANU, ch. iii. v. 192.—" The *Pitris*, **or great** progenitors, are free from wrath: intent on purity; ever **exempt from** sexual passions; endued with exalted qualities: **they are primeval** deities who have laid arms aside.—" 193. **Hear now completely** from whom they sprung; who they are; by **whom, and by what** ceremonies, they are to be honoured.—" **194. The sons of MARICHI,** and of all the other Rishis, who were the offspring of **MANU, son of** BRAHMA, are companies of *Pitris*, or forefathers."—**Many tribes** of *Pitris* are enumerated in following texts.—" 200. **Of these just** enumerated, who are generally reputed the **principal tribes of** *Pitris*, the sons and grandsons, indefinitely, **are also in this world** considered as great progenitors.—" 201. **From the *Rishis* come** the *Pitris*, or patriarchs; from the *Pitris* both ***Dévas* and *Danavas*;** from the *Dévas* this whole world of animals **and vegetables in due** order."

Many other verses in this chapter **refer to ceremonials in honour** of the *Pitris*: the above will suffice here. The following **text, how**ever, introduces them to us in another character.

Ch. i. v. 66.—" A month of mortals is a day and a night of the *Pitris*, or patriarchs, inhabiting the Moon: the half, beginning with the full moon, is their day for action; and that, beginning from the new moon, is their night for slumber." **The time** most peculiarly sacred to the *manes* of the *Pitris* is the **dark half** of each month; and the day of conjunction is the **fittest day.—From the** *Pitris* both *Dévas*, and *Danavas* are above **said to have sprung.** The title *Deva* is very comprehensive, meaning **generally, a deity;** *Devi* is its feminine, but is applied mostly to **BHAVA'NI, consort of** MAHADEVA, which name of SIVA is literally *Great God*. **But as the** title of *Déva* is given to other gods, superior and inferior, so that of *Devi* is, as hath been before stated, occasionally **bestowed similarly** on other goddesses. *Devata* is the plural of *Deva*; **by some** writers spelled *Dewtah*.

*Danava* is the plural of DANU, the individual **whence proceeded** this race of evil spirits, or fallen angels. ***Asura* means nearly the** same generally as *Danava*, although there **may be different legend**ary accounts of their origin. *Daitya* and ***Raksha* are names of evil** beings—spirits in other worlds, or **malignantly incarnate in this.**

[" In their earliest conception the **Rakshásas seem to be those un**known creatures of darkness to **which the superstition of all ages** and races has attributed the **evils that attend this life, and a malig**nant desire to injure mankind. In the **Epic period they seem to be**

personifications of the aborigines of India, presented under the terrible aspect of vampires, flying through the air, sucking blood, &c., in order to heighten the triumphs of the Aryan heroes, who subdued them. In this character they play a very prominent part in the Rámáyana, the beautiful epic of Valmiki. Here they are led by Rávana, the king of Lanká, which is supposed to be the island of Ceylon and its capital, and they are subdued by Dasaratha Ráma, the hero of the poem. In the Puránic period they are infernal giants, the children of the Rishi Pulastya, and enemies of the gods. They are then divided into three classes :—

1. The slaves of Kuvera, the god of wealth and guardians of his treasures.

2. Malevolent imps, whose chief delight is to disturb the pious in their devotions.

3. Giants of enormous proportions, inhabiting Naraka or hell and hostile to the gods."* *Ed.*]

There are also good angels, *Suras*. These words, *Sura* and *Asura*, are commonly spelled *Soor* and *Asoor*; and the Hindu writings abound in allusions to their state of continued warfare. And it seems probable, that such fables are of an astronomical nature, and relate to the rising and setting, and other phenomena, of stars in the two hemispheres.

The terms Dévarishi, Rájarishi, Mahárishi are nearly synonymous with Rishi; meaning saint, deified saint, great saint, or great sage. There are differences, doubtless; for Narada is reckoned the chief of the Dévarishis, and he appears among the *Brahmadicas*—not as a Rishi. KRISHNA (in the *Gita*,) speaks of his "holy servants, the *Brahmans* and the *Rájarishis*;" and says, "I am BHRIGU among the *Mahárishis*;" "and of all the Devarishis I am Narada."—Narada, Daksha, and Bhrigu, are among the *Brahmadicas* of Manu; and are generally and more especially termed sons of Brahma.

By the recent publication of the Rámáyana I am enabled to make some explanatory additions to this head of my work; but not, I doubt, to clear it of its difficulties or perplexities. What precedes was written before this curious publication reached me, and I have not seen occasion to make any alteration in it.

The term *Mahárishi* occurring in the sixth section of the *Rámáyana*, the learned translators subjoin the following note.— "There are four kinds of sages, or *Rishis*: the *Rájarishi*, or royal sage; the *Mahárishi*, or great sage; the *Brahmarishi*, or sacred sage; and the *Dévarishi*, or divine sage: of these the first is

* Bhagavad Gita, 140.

esteemed the lowest, and the last the highest."—*P.* 64. 8vo. edition.*

According to the translators of the *Rámáyana*, *Súra* means any fermented liquor; and *Asura*, rejecting spirituous liquors.—(P. 287.) Describing the well known allegory of churning the ocean, that has been already noticed "the daughter of VARUNA, VARUNI," is produced; (and said, in a note, to be spirituous liquors) "seeking for acceptance. The sons of DITI did not receive the daughter of VARUNA; upon which the sons of ADITI accepted the inestimable damsel. On this occasion, therefore, are the descendants of DITI called *Asuras*, while the descendants of ADITI are termed *Suras*. By the reception of VARUNI the glad *Suras* were filled with pleasure."—*Ib.*†

When, in the course of this churning process, the *Amrita*, the beverage of the gods, the water of immortality, was produced, the *Suras* and *Asuras* contended for its possession; and a tremendous combat ensued between them. "When all were exhausted, VISHNU, the mighty, assuming by illusion the form of a captivating damsel, speedily stole the *Amritá*," and afterwards crushed the *Asuras*, or sons of DITI; who are said, (*Rámáyana*, p. 289.) to have been slain afterwards by the heroic sons of ADITI." "In this most dreadful conflict between the *Daityas* and the celestials, the former being subdued, PURANDARA received the kingdom." PURANDARA is a name of INDRA.

Let us, however, dwell a while longer on the offspring of this all-prolific mother DITI, who, with her productive spouse, KASYAPA, seems, in Hindu theogonies, to be ever at hand to answer in all cases of perplexing parentage.

The 37th section of the *Rámáyana* details how this distressed goddess, thus bereft of her children, implored her husband KASYAPA (the son of MARICHI) to bestow on her "an INDRA-destroying son," to retaliate her injuries on that deity, and the rest of KASYAPA's sons, who had destroyed her's. Her request was complied with, on the condition that she should remain pure in the performance of sacred austerities during a gestation of one hundred years. The time was nearly expired, when the crafty INDRA, who had all

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* "*Rishi.*—In the Epic period this is merely a name for historical personages distinguished for their piety and wisdom, by their acts or their writings. Three kinds are there distinguished, Devarishis, or divine Rishis such as have acquired complete perfection on earth, and have consequently been canonized after death,—Brahmarishis, sages of the Brahman caste; and Rajarishis, those of the Kshatriya caste. In the Puranic period, the Rishis *par excellence* (sometimes called Maharishis, or great Rishis), are seven primeval personages, born from Brahma's mind and presiding, under different forms, over Manwantara. The name has, however, a more extended sense, and seven classes are distinguished, some of whom are mythological, some not." Bhagavad Gita, 141.—*Ed.*

† The word is derived from "a" privative or rather negative and '*Sura*' a deity.—*Ed.*

along insidiously, with affected filial respect, ministered to her conveniences, contrived to lead her into impurity, in so far that she slept indecorously "with her head in place of her feet; and became impure through the locks of her head touching her feet."—*Ramayana*, p. 293.) INDRA thereby having power over her, treated her in a very indelicate and barbarous manner, dividing with his tremendous weapon, *Vajra*, the fœtus, with which she was quick, into *forty-nine* pieces; which, at the request of the afflicted DITI, were transformed by INDRA into the *Maruts*, or winds. And this is the legendary account of their origin and number; and it is not uncommon to hear the winds so spoken of: "The *forty-nine* regents of the winds."—(*Ramayana*, p. 121.)*

INDRA and DITI, to conclude their tale in this place, forgave each other: she had endeavoured to beguile and destroy him, by the process and produce of her impregnation; and he had, by craft and cruelty, counteracted her.

Many other benevolent and malevolent races of spiritual beings are enumerated, and occur, generically and specifically, in the Ramayana, and other Hindu authorities; The *Siddhas, Gandharbas, Kinnaras, Dundhubis,* &c. who are numerous, and appear to be choristers, dancers, flower-showerers (*Pushpa-vrishta*), and other pleasant companions.

[The SIDDHAS are eighty-eight thousand in number, of subdued senses, continent and pure, undesirous of progeny and therefore victorious over death. They take no part in the procreation of living beings and detect the unreality of the properties of elementary matter. The GANDHARBAS were born direct from Brahma; they drink of the goddess of speech, from her they learn and thence their appellation; that is 'speech drinkers.' We may conclude that they were the *prima donnas* of the upper world. They conquered the snake gods and stole their jewels. The Kinnaras were beings with the heads of horses; they appear also to have been possessed of musical talent, for they are generally grouped with the Gandharbas in the entertainments of the gods.—*Ed.*]

The *Rakshasas, Yakshasas* are generally engaged in malignant combinations: not, however, always; for as the great gods themselves, as well as the subordinate deities, are occasionally employed

* "Diti retired one night to rest without performing the prescribed ablution of her feet, and fell asleep; on which the thunderer divided with his thunderbolt the embryo in her womb into seven portions. The child, thus mutilated, cried bitterly; and Indra repeatedly attempted to console and silence it, but in vain: on which the god, being incensed, again divided each of the seven portions into seven, and thus formed the swift moving deities called Marutas (winds). They derived this appellation from the words with which Indra had addressed them (Marodih, 'weep not'); and they became forty-nine subordinate divinities, the associates of the wielder of the thunderbolt."—Vishnu Purána, 150.—*Ed.*

in divers and contradictory occupations, so these good and evil genii appear to change characters. For instance; sometimes Yakshasas are benevolent, or at least classed with good beings, (*Ramayana*, p. 122.) sometimes malignant, (*ib.* p. 185.): Danavas are also (p. 122.) good, and (p. 166.) at other times, "evil genii; at enmity with the gods." Their goodness is however, very equivocal.

Another race of angelic creatures, although most ungallantly neglected in mythologic fable, we must not pass by unnoticed. These are the interesting, the beautiful, *Apsarasas*; they are proverbially elegant and graceful; but, alas! not so for virtue or morals. DASARAT'HA, the heroic monarch of *Ayodha (Oude)*, the happy father of the renowned RAMACHANDRA, to whom many of our future pages must be devoted, had three queens, who "in elegance of form rivalled the *Apsarasas*". (*Ramayana*, p. 142.)

These fair maids were produced when the ocean was churned in the time of the *Kúrmavatára*; in number no less than six hundred millions! of resplendent and celestial form; adorned with glorious ornaments, and endowed with beauty, youth, sweetness, and every grace. Their female attendants were innumerable; but "not having undergone the legal purification, none of the gods, or *Danavas*, received these damsels in marriage: hence they all remained without a lord."—*Ramayana*, p. 287.

Thus we find the Hindu invisible world well peopled; but there are several other tribes of mythological beings introduced into the complicated machinery of Hindu poetics. There is a race of pigmies, no bigger than a man's thumb, called *Balakilya*, of whom sixty thousand were produced from the hairs of BRAHMA's body; and another race of Lilliputian sages, produced from his nails.—See *Ramayana*, p. 316.

All of these beings are by name, birth, parentage, and education; life, death, and burial, &c. &c. &c. especially chronicled in the *Puránas*, and other sacred and profane books; and one's brain is almost bewildered in endeavouring, as they ever and anon recur, to trace their genealogy, character, connexions, and a long train of *et ceteras*, combined with their allegorical origin, progress, and termination.

The colossal figure, before adverted to, in the *Elephanta* cave that I fancy to bear reference to the division and reunion of VIRAJ, I will notice in the words that I find used in a little description of that celebrated excavation, written mostly in the cave, and afterwards corrected on the spot by a farther inspection of its mythological wonders.

"Fronting the centre of the entrance is the well known bust of the grand triad of powers; respecting which I shall here notice only,

that the vindictive ferocity of SIVA'S countenance is finely contrasted with the mild serenity of VISHNU'S. On the right of the bust, (the spectator's left when looking at it,) having a colossal figure leaning on a dwarf between, forming the front of a pilaster, is a grand compartment, containing, among a variety of groups and single figures, a gigantic four-handed form of MAHA'DE'VA, conjoined with PA'RVATI. One of his right hands rests on the head of a bull, well executed; another holds a shield; a third a *cobra de capella*, the hooded serpent. On the right is BRAHMA on the lotos, with swans, in the usual style;* and on the other side corresponding is VISHNU mounted on GARUDA, also in his usual style which, it must be confessed, is here somewhat ridiculous; for Vishnu is generally seated on and bestriding GARUDA'S shoulders with his legs in front, GARUDA holding VISHNU on by the ankles. GARUDA throughout the cave wears just such a wig as *Sir* JOSHUA REYNOLDS has given in his portrait of *Doctor* JOHNSON: he has always a snake round his neck, the head and tail joined in front.

"Near BRAHMA is INDRA on IRAVATI, the elephant, sitting in a good posture. In the lower corner, nearest the grand bust, is a standing female, bearing a small box on the palm of her hand, her fingers pointing horizontally behind her: the arm is broken off. Above her a wigged boy, holding a *chawri*: above him a wigged woman: above and near her several other figures with peruqes.

"On each side of the great figure of MAHADEVA is a handsome pair, male and female; seen also in almost every compartment; sometimes, as in this instance, on the side next the bust, holding garlands of flowers: on the other side the male wears a dirk.†

"The grand figure of MAHA'DE'VA in this compartment is fourteen feet high, an inch or two more or less. In this character he is called ARDHA NARI, or *half woman*: the one left breast is very prominent and conspicuous, and has given rise to various surmises of its having reference to the story of the Amazons. This compartment is well filled with groups and single figures; many with wigs. The fine figure of the emaciated *Brahman* is again seen with admiration."

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*This refers to compartments described in earlier paragraphs of the account.

† The beautiful and graceful couple here noticed occur frequently in this cave, and also in that of *Amboly*, or *Salsette*. They are seen likewise in good preservation, and in superior beauty, at the entrance, on each side of the door, of a smaller cave, on the island of *Elephanta*: this latter cave has never been described, nor, perhaps, five years ago, was ever seen by ten *Europeans*. It is nearly choked up with rubbish; but will, I trust, through the efforts of the *Bombay Literary Society*, be restored, with the many other mythological treasures within their reach, to the light of day, and the admiration of the world.

# SWAYAMBHUVA.

In addition to what occurs in the preceding article respecting this important personage, I shall here introduce some farther particulars of him, and other mythological characters.

"Swa'yambhuva, or the son of the self-existing, was the first Manu; and the father of mankind: his consort's name was Satarupa. In the second *Veda* the Supreme Being is introduced thus speaking: 'From me, Brahma was born: he is above all; he is *pitama*, or the father of all men: he is Aja and Swayambhu, or self-existing.' From him proceeded Swayambhuva, who is the first Manu: they call him Adima (or the first, or Protogonus): he is the first of men; and Parama-purusha, or the first male. His help-mate, Prakriti, is called also Satarupa: she is Adima, or the first: she is Visva-jenni, or the mother of the world: she is Iva, or like *I*, the female energy of nature; or she is a form of, or descended, from *I*: she is Para, or the greatest: both are like Maha-deva, and his *Sakti* (the female energy of nature), whose names are also Isa and Isi.

"Swayambhuva is Brahma in a human shape, or the first Brahma; for Brahma is man individually, and also, collectively, mankind: hence Brahma is said to be born and to die every day. Collectively, he dies every hundred years; this being the utmost limits of a life in the *Kali-yuga*, according to the *Purânas*: at the end of the world Brahma, or mankind, is said to die also at the end of a hundred divine years. Swayambhuva in the present *Kalpa* is Vishnu, in the character of Brahma *rupi* Janardana, or the Vishnu with the countenance of Brahma. To understand this it is necessary to premise, that it has been revealed to the Hindu, that, from the beginning to the end of things, when the whole creation will be annihilated and absorbed into the Supreme Being, there will be five great *Kalpas*, or periods. We are now in the middle of the fourth *Kalpa*, fifty years of Brahma being elapsed; and of the remainder the first *Kalpa* is begun. These five great *Kalpas* include 500 years of Brahma; at the end of which, nothing will remain but the self-existing. Every *Kalpa*, except the first, is preceded by a renovation of the world, and a general flood.*

* For the arithmetical calculation of these periods, see Vishnu Purána 25 note. I have never met with an instance of the Kalpas being located in the order of the text. The Padma period is said to have passed and we are now living in the Varáha Kalpa (Vis. Pur. 26.) The Vishnu Purána gives only two daughters to Swayambhuva. These speculations are somewhat loose, yet of sufficient interest to warrant their insertion.—*Ed.*

"These five *Kalpas* have five deities, who rule by turns; and from whom the five *Kalpas* are denominated. These five deities are DEVI, SURYA, or the Sun, GANESA, VISHNU, and ISWARA. BRAHMA has no particular *Kalpa*: he is intimate to every one of them. Every deity in his own period is KALSYA-RUPI, or KRONOS: we are now under the reign of the fourth KRONOS: the western mythologists mention several ruling deities of that name KALSYA-RUPI signifies he who has the countenance of KA'LA, KRONOS, or TIME: this is now the *Kalpa* of VISHNU; who, to create, thought on BRAHMA, and became BRAHMARUPI-JANARDANA. He preserves and fosters the whole creation in his own character, and will ultimately destroy it through ISWARA, or RUDRA; the *Kalpa* of VISHNU is called also the *Padma* or *Lotos-period*. It is declared in the *Purânas*, that all animals and plants are the *Linga*, or *Phallus* of the KALSYA-RUPI deity; and that, at the end of his own *Kalpa*, he is deprived of his *Linga* by his successors, who attracts the whole creation to himself, to swallow it up, or devour it, according to the western mythologists; and at the end of his *Kalpa* he disgorges the whole creation. Such is the origin of KRONOS devouring his own offspring; of JUPITER disgorging it through a potion administered to him by METIS; and of KRONOS castrating his own father."

According to this, SWAYAMBHUVA is, conjointly and individually, BRAHMA, VISHNU, and ISA, or MAHA'DE'VA. To SWAYAMBHUVA were born three daughters, AKUTI, DEVASRUTI, and VISRUTRI, or PRASIRUTI. BRAHMA created three *Rajpatis* to be their husbands: KARDAMA, DAKSHA, (the same who was also a *Brahmadica*,) and RUCHI. KARDAMA is acknowledged to be a form of SIVA, or SIVA himself; and DAKSHA to be BRAHMA: hence he is often called DAKSHA-BRAHMA; and we may reasonably conclude, that the benevolent RUCHI was equally a form of VISHNU. It is said in the *Purânas*, as I am assured by learned *Pandits* that these gods sprang in a mortal shape from the body of ADIMA; that DAKSHA-BRAHMA issued mystically from his navel; VISHNU from his left, and SIVA from his right, side. It is declared in the *Purânas*, that ISWARA cut off one of the heads of Brahma; who, being immortal, was only maimed."—From WILFORD'S learned Essay on the Chronology of the Hindus. *As. Res.* Vol. V. Art. 18.

The figure of VISHNU, as it is generally denominated, reposing on SESHANAGA, with BRAHMA issuing in a lotos from his navel, is the popular mode, I imagine, by which the Vaishnavas represent the Supreme Being contemplating, or willing the renovation of the world; at the conclusion of one *Kalpa*; or between such conclusion, and the commencement of another: in which interregnum "nothing will remain but the self-existing."

Another mode of exhibiting this subject is a picture of VISHNU otherwise called, as before noticed in this character, NARAYANA, with his toe in his mouth, reposing on a floating lotos leaf: this seems

puerile; and, indeed, what popular exhibition of such subjects doth not! and may, perhaps mean to represent a circle. The toe in the mouth, like the tail of a snake in its mouth, in mythological language, is interpreted *Endless*: applied to time, *Eternity*: to a being, *Eternal*.—See PLATE XIV which, by the way, I will here notice, is somewhat altered in regard to position, but not at all in any other respect, by the artist who made the drawing from the original picture for the engraver: the original being *nude*, he has given the figure a less indelicate posture. SONNERAT gives a plate of this subject; and alludes to it in these terms, in which the reader will see the outline, received with tolerable accuracy from verbal communications, of the legend more fully and classically detailed in Mr. WILFORD'S valuable chronological essay, above extracted.

"On the death of BROUMA all the worlds will suffer a deluge; all the *Andons* be broken; and the *Cailasson*, and the *Vaicondon*," (*Kailasa*, and *Vaikontha*,) "will only remain. At that time VICHENOU, taking a leaf of the tree called *Allemaron*,† will place himself on the leaf, under the figure of a very little child; and thus float on the sea of milk, sucking the toe of his right foot. He will remain in this posture till BROUMA, anew, comes forth from his navel in a tamarind flower. It is thus that the ages and worlds succeed each other, and are perpetually renewed."—Vol. I. p. 226.

The following legend explains the origin of SATARUPA, as well as of BRAHMA'S four faces.

"According to the *Matsya Purana* BRAHMA, in the north-west part of India, about Cashmir, assumed a mortal shape; and one half of his body springing out, without his suffering any diminution whatever, he framed out of it SATARUPA. She was so beautiful that he fell in love with her; but having sprang from his body, he considered her as his daughter, and was ashamed. During this conflict between shame and love he remained motionless, with his eyes fixed upon her: SATARUPA, perceiving his situation, and to avoid his looks, stepped aside: BRAHMA, unable to move, but still desirous to see her, caused a face to spring out in the direction to which she moved: she shifted her place four times; and as many faces, corresponding with the four corners of the world, grew out of his head. Having recovered his intellects, the other half of his body sprang from him, and became SWAYAMBHUVA."—WILFORD: on Mount *Caucasus*. *As. Res.* Vol. VI. p. 472.

SWAYAMBHUVA is the *son* of the Self Existent, the latter epithet being generally and appropriately applied to the One Supreme Being; but, as we have had, and shall have, such frequent occasion to notice, sectaries will exalt the deity of their own exclusive

† "The *Ficus admirabilis* of LINNEUS: the great fig-tree of the *Pagodas*: the *Banian* tree." I imagine however the leaf on which the deity reclines is intended for the lotos, as well as that which springs from his navel, called by SONNERAT a tamarind. Some affirm that the floating cradle is a leaf of *betel*.

adoration into the almighty seat, and of course magnify him in mistaken terms.

From an inscription on a stone, found in the district of *Adoni* and communicated to the *Asiatic Society* by *Major* MACKENZIE, *As. Res.* Vol. IX. p. 425,) I shall quote several stanzas; containing other mythological matter, and giving the epithet SWAYAMBHU to SIVA. SAMBHU is a name by which he is frequently addressed; and it looks like an abbreviation of the other.

"ADORATION be to the Auspicious SWAYAMBHU NAT'HA, *or* SELF EXISTENT PROTECTOR.

"1. I prostrate myself before SAMBHU, whose glorious head is adorned with the resplendent moon; and who is the chief prop of the foundation of the three worlds.

"2. May SWAYAMBHU be propitious; he who won immortal renown; who grants the wishes of those that earnestly entreat him; who pervades the universe; the Sovereign Lord of deities; who destroyed the state and arrogance of the demons; who enjoyed the delightful embraces of PA'RVATI; to whom the learned prostrate themselves: the God above all gods.

"3. I prostrate myself before SA'MBHU, whose unquenchable blaze consumed the magnificent TRIPURA; whose food is the nectar dripping from the beams of the moon; who rejoiced in the sacrifice of heads by the lord of *Rakshasa*;* whose face is adorned with smiles when he enjoys the embraces of GAURI.

"5. By the consort of DE'VI, whose divinity is adored; the spouse of PA'RVATI, resplendent, with the glorious light of gems reflected from the crowns of the lords of gods and demons, whose heads lay prostrate at his feet; with a face ever lighted up with smiles; he is the Self Existent Deity. May the wealth aud stations of his saints be ever granted to us.

"6. The beams of whose light, like the frequent waving of the lotus flower, flashes, reflected, from the numerous crowns of glorious kings, of the chief of gods, of the king of kings, and of the lord of demons; who exists in all things; in all elements—in water, air, earth, ether, and fire; in the sun and moon; the renowned deity manifested in eight forms: SA'MBHU. May he grant our ardent prayers.

"7. Cheerfully I bow to SA'MBHU in the lotus of the heart; to him who increases and gives delight to all; who holds supreme command over all; who through his three divine attributes created and animated fourteen worlds; who ever resides in the minds of his saints."—*As. Res.* Vol. IX. p. 426.

The date of this inscription corresponds with 1173, A. D.

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* RAVANA.

# DAKSHA.

THE name of DAKSHA occurs several times in the course of my work; and, as a good deal of mythological legend is attached to it, I shall collect in this place what I have extracted from the *Asiatic Researches* relative to that character.

" I'SWARA attempted to kill his brother BRA'HMA, who, being immortal, was only maimed; but I'SWARA finding him afterwards in a mortal shape, in the character of DAKSHA, killed him as he was performing a sacrifice." Mr. WILFORD discovers in this the story of the death of Abel; and offers very learned and ingenious reasons for his belief: the following is a continuation of the legend from *Hindu* sacred books.—

There had subsisted for a long time some animosity between BRA'HMA and MAHA'DE'VA in their mortal shapes; and the latter, on account of his bad conduct, which is fully described in the *Purá-nas*, had, it appears, given much uneasiness to SWAYAMBHU'VA' and SATARU'PA': for he was libidinous, going about with a large club in his hand. MAHA'DE'VA was the eldest, and was indignant at seeing his claim as such disregarded in favour of BRA'HMA, which the latter supported by such lies as provoked MAHA'DE'VA to such a point, that he cut off one of his heads in his divine form. In his human shape, we find DAKSHA boasting that he ruled over mankind. One day, in the assembly of the gods, DAKSHA coming in they all respectfully arose except MAHA'DE'VA, who kept his seat, and looked gloomy, which DAKSHA resented; and reviled and cursed MAHA'DE'VA in his human shape, wishing he might ever remain a vagabond on the face of the earth; and ordered that he should be avoided, and deprived of his share of the sacrifices and offerings. MAHA'DE'VA, irritated, in his turn, cursed DAKSHA; and a dreadful conflict took place between them: the three worlds trembled, and the gods were alarmed. BRA'HMA, VISHNU, and the whole assembly, interfered, and separated the combatants; and, at length, even effected a reconciliation. In consequence of which, DAKSHA gave one of his daughters, named SATI, in marriage to MAHA'DE'VA: SATI was an incarnation of DE'VI; for SRI'DE'VI, the wife of DAKSHA, and daughter of ADIMA and IVA, entreated the goddess to give her one daughter exactly like herself. Her request was granted; and DE'VI was incarnated in her womb, and was born

as SATI. SRI'DEVI had besides a hundred daughters, but no son, which she and DAKSHA deeply lamented; and agreed to make a solemn sacrifice to obtain one. On this occasion DAKSHA convened gods and men, omitting, however, MAHA'DE'VA, who took but little notice of the neglect; for he is represented in all his *Avatáras* as indifferent to praise or abuse. But his wife SATI insisted on going, and could not be dissuaded; and was treated so contemptuously by her father, DAKSHA, that she flung herself into the fire, and thereby spoiled the sacrifice. MAHA'DE'VA hearing this, blamed her for her rash conduct, in thus spoiling a religious sacrifice, and cursed her; and she consequently was doomed to a transmigration of a thousand years, into an inferior being.

MAHA'DE'VA afterwards went up to BRAHMA, in the character of DAKSHA, and after much abuse began to beat him: the confusion became general in the assembly, who all took the part of DAKSHA; but SIVA, striking the ground with the locks of his Jatá, produced two heroes, and an army of demons came to his assistance: the battle raged, and in the general conflict MAHA'DE'VA cut off DAKSHA'S head: several of the gods were wounded, particularly the Sun and Moon: heaven, hell, and the earth, trembled.

The gods at last humbled themselves before MAHA'DE'VA, who was appeased, and order was restored. At their request he promised to restore DAKSHA to life; but the head could not be found: during the fray it fell into the fire, and was burnt. A he goat was then brought, and his head was struck off and placed on the lifeless body of DAKSHA, who instantly revived; but he remained weak and powerless, till he was again born a son of NOAH.*

MAHA'DE'VA taking up the body of his beloved SATI, carried it seven times round the world, bewailing his misfortune. "Here I shall remark," continues Mr. WILFORD, "that when any accident happens to any of the gods, they generally set off at full speed, going seven times round the world, howling all the way most woefully."

"The gods whom SATI contained in her womb burst out; her limbs were scattered all over the world; and the places where they fell are become sacred. Her breasts fell near *Jalander* in the Panjab; the Yoni into Asam; and the Guhya into Nepal; where they are most devoutly worshipped to this day: the latter is a small cleft in a rock, with an intermitting spring; it is called *Guhya-st'hán*."—WILFORD: on Mount *Caucasus*. *As. Res.* Vol. VI. p. 477.

To the foregoing may be added some farther particulars, though somewhat differing, relating to DAKSHA, and to the subject of some of my plates, of which my information was very scanty, from Mr. PATERSON'S Essay on the Origin of the Hindu Religion.

* RAVANA.

He thinks the fable refers to an unsuccessful attempt to abolish the worship of the male and female symbols; and invented by the Saivas to show the imbecility of their opponents, and to exalt their own doctrines: the gods themselves being introduced as actors instead of their votaries.

DAKSHA, celebrating a yajnya, invited all the Dévatas except his son-in-law, SIVA. His consort, the goddess, hurt at this exclusion, went to the assembly, and after vain remonstrances, expired with vexation on the spot. SIVA, on hearing this, throws his Jatá, or plaited hair, upon the ground, and from that produced Vira Bhadra, a furious being armed with a trident, who attacks and disperses the whole assembly; puts a stop to the sacrifice; and cuts off the head of DAKSHA. SIVA took up the body of his deceased consort, and placing it upon his head, in a fit of madness danced up and down the earth, threatening all things with destruction. VISHNU, at the request of the other Dévatas, with his chakra cut the body into fifty-one pieces, which SIVA, in his frantic dancing, scattered in different parts of the earth. Each place where a part fell became a place of worship of the female power; and the frenzy of SIVA subsiding, he ordained that the *Linga* should likewise be worshipped at each of these places. And DAKSHA, on condition of embracing the doctrine of SIVA, was restored to life, degraded with the head of a goat instead of his own.—*As. Res.* Vol. VIII. p. 80.

It appears to me that PLATE 22 refers to the story of DAKSHA, whose name, however, doth not occur in my very insufficient memoranda on the last named subject. All I find, indeed, is, exclusive of a description of the image, the following memoranda, taken, I recollect, from the information of a Poona Brahman.—" VI'RA BHADRA, son of MAHA'DE'VA; not by PARVATI: has temples in the Carnatic; not about Poona: a warlike character; his history is detailed in the Cássi-kánda and in the Siva-purana." This appears to have been merely hints for intended future inquiries, that I had no opportunity of making.

It would appear, Mr. BENTLEY says, that DAKSHA was cotemporary with BHRIGU; that he was an astronomer, and formed the twenty-seven lunar mansions, and other constellations, of which he is allegorically called the father.—Mr. BENTLEY (*As. Res.* Vol. VIII. p. 230.) gives a *Sanskrit* verse from the *Calica Purana*, which he translates thus: " In the early part of the *Treta yug* the daughters of DAKSHA were born: of these daughters he gave twenty-seven to the Moon."

" DAKSHA, in some respects, bears a strong resemblance to ATLAS, who, according to heathen mythology, was the father of the *Pleiades* and *Hyades*, the KRITIKA and ROHINI of DAKSHA."—*Ib.* p. 231.

I do not find the names of all DAKSHA's daughters, nor are they so important as to demand much research: the names of some occur

incidentally. Two others I will notice as the mothers of extraordinary progeny: these are JAYA, and VIJAYA, " of slender waist," who brought forth a hundred weapons, " missive and manual," wherewith to arm RA'MA for his war of *Lanka.**

In the *Ins.* of MANU, ch. i. v. 35. DAKSHA and BRIGHU are named among the *Brahmadicas!* or the ten lords of created beings, produced by the first MANU: DAKSHA is there otherways called PRACHETAS. Those ten beings, " eminent in holiness" are said, in the next verse, to have produced " deities, and mansions of deities." The lunar mansions are also attributed to " KASYAPA, the first production of BRAHMA's head."

" In MANU's *Institutes* the twenty seven lunar asterisms are called the daughters of DAKSHA, and the consorts of SOMA, or the Moon."—Sir WILLIAM JONES. *As. Res.* Vol. II. p. 305.

* Ravana.

## PRIT'HU AND PRIT'HIVI, AND VISWAKARMA.

PRIT'HIVI is the goddess of the Earth. VISWAKARMA, the artificer of the universe, that is the lord of creation assuming that character, moulded the earth, and it became *Prit'hivi*—conspicuous; and therefore is that name, PRIT'HIVI, assigned to the earth.—*As. Res.* Vol. VIII. p. 452. PRIT'HU is her husband: he was an incarnation of VISHNU; as related in the following fable, from WILFORD'S Chronology of the Hindus.—*As. Res.* Vol. V. p. 253.

VE'NA, being an impious and tyrannical prince, was cursed by the Brahmans; and in consequence died without issue. To remedy this, his left arm was opened, and churned with a stick till it produced a son: who, proving as wicked as his father, was set aside; and the right arm was in like manner churned, which also produced a boy, who proved to be a form of VISHNU under the name of PRIT'HU.

Gods and men came to make obeisance to him, and to celebrate his appearance on earth. He married a form of the goddess LAKSHMI who was thence named PRIT'HIVI, or PRIT'HWI, and was in fact the earth; and at this time refused so obstinately to give her wonted supplies to mankind, that PRIT'HU was forced to beat and wound her; when she [the earth], assuming the form of a cow, ascended to Méru to complain to the gods; who, on learning that she refused the common necessaries of life, not only to mankind in general, but to PRIT'HU, her husband, rejected her complaint. PRIT'HU and his descendants were allowed to beat and wound her in cases of non-compliance, and the earth reluctantly submitted; and since that time mankind are continually wounding her with ploughs and other implements of husbandry.

PRIT'HU was fond of agriculture, became a husbandman, cut down forests, levelled the earth, &c; which is to be understood by his quarrel with the earth.

In the form of a cow PRIT'HIVI was milked by SWA'YAMBHUVA, or ADAM, grand ancestor of PRIT'HU, who so employed him: perhaps the old sire took delight in attending the dairies and fields of his beloved PRIT'HU.—*Ib.* p. 256.

Mr. WILFORD thinks this PRIT'HU to be the same with SATYAVRATA, or NOAH. His heavenly father was the Sun; and SATYAVRATA is also declared to be an incarnation of VISHNU.—*Ib.* p. 254.

In another place, [*As. Res.* Vol. VIII. p. 299.] Mr. WILFORD finds ILA, a name of the daughter of King BHARATA, the fifth from SWAYAMBHUVA, or ADAM.—" Her name was I'LA, or the earth : this was also the name of the daughter of SATYAVRATA, or PRIT'HU; for though the earth was his wife, she also became his daughter."—And in page 318, we find " ILA to signify the earth: ILA, or ILAS, was the son of MANU, or NOAH; called also MITRA VARUNA in the *Puranas*, or the friendly VARUNA, or NEPTUNE." Sir W. JONES also mentions ILA as the daughter of the seventh MANU or SATYAVRATA : he married her to the BUDHA, or MERCURY, who was the son of CHANDRA, the Moon; whose father was ATRI, son of BRAHMA.—*As. Res.* Vol. II. p. 127.

In the *Institutes* of MANU a king is described as a being formed of the qualities of various deities: among them PRIT'HIVI.—" As PRIT'HIVI supports all creatures equally, thus a king, sustaining all subjects, resembles in his office the goddess of earth."—Ch. IX. v. 311. PRIT'HIVI is one of the deities to whom daily sacrifices, *Sradha*, are offered by Brahmans, to the manes of deceased ancestors. They are enumerated in the *Ins.* of MANU, Ch. III. v. 85, 86. The latter runs thus.—

" To KUHU, goddess of the day, when the new moon is discernible; to ANUMATI, goddess of the day, after the opposition; to PRAJA'PATI, or the lord of creatures; to DYAVA and PRIT'HIVI, goddesses of sky and earth; and, lastly, to the fire of the good sacrifice."

We find the habitable earth also called VASTA; and a ceremony, *Vasta-puja*, is performed in honour of this personification, both by Saivas and Vaishnavas: the former offering a sheep to the earth; the other, a bloodless oblation to fire: these offerings are chiefly, on this occasion, made by land-holders. And Mr. PATERSON (*As. Res.* Vol. VIII. p. 79) thinks, that in the name of the ceremony, and in the object of worship, there may be traced the goddess VESTA of the Romans: the goddess of nature, under whose name they worshipped the earth and fire. But Mr. COLEBROKE, in a note on this passage, [*ib.* p. 87.] says, that *Vasta-puja*, as a ceremony, is peculiar to Dhacca, and districts contiguous to that province, and is not practised in the western parts of Bengal; and seems altogether unknown in other parts of India. The word Vasta, he says, signifies, not the habitable earth in general, but the site of a house, or other edifices, in particular.

PRIT'HIVI, as a personification of the earth, also represents Patience: the Hindus refer to the earth, or PRIT'HIVI, proverbially, as an example of patience, or forbearance; permitting her bowels to be ripped open, her surface lacerated, and suffering every indignity without resentment or murmuring. She is quoted also as an example of correctness; as returning good for evil. PRIT'HIVI PATI, i. e. Lord of the Earth, is a title conferred on terrestrial, or real as well as mythological, sovereigns.

I 1

Having indroduced the name of VISWAKARMA, I will here add what I have chiefly to say referring to that person.

*Sir* W. JONES thinks VISWAKARMA to be the VULCAN of the *Greeks* and *Romans*; being, like VULCAN, the forger of arms for the gods, and inventor of the *Agnyastra or fiery shaft*, in the war between them and the *Daityas*, or Titans.—*As. Res.* Vol. I. 264.

He is deemed the architect of the universe, and chief engineer of the gods. He revealed the fourth *Upavéda* in various treatises on sixty-four mechanical arts, for the improvement of such as exercise them; and he is the inspector of all manual labours and mechanical arts.

His name is of some celebrity in mythological legends. In Mr. COLEBROKE'S Dissertation on the *Vedas*, in the eighth volume of the *As. Res.* an account is given of the rites and ceremonies attendant on the inauguration of INDRA, when elected by the gods to be their king; and a list is there given of many persons who, in the heroic history of India, obtained universal monarchy by the successful practice of similar rites: among them VISWAKARMA, son of BHUVANA, who was consecrated by KASYAPA. On this occasion the earth, as sages relate, thus addressed him · "No mortal has a right to give me away; yet thou, O VISWAKARMA! son of BHUVANA, dost wish to do so. I will sink in the midst of the waters; and vain has been the promise to KASYAPA."

So great was the efficacy of consecration, observes the commentator in this place, that the submersion of the earth was thereby prevented, notwithstanding this declaration.—p. 412.

By most accounts he was employed by KRISHNA to build for him the present city of *Dwarka* in *Gujarat*, when forced to quit his beloved *Matra*; but others (*As. Res.* Vol. IX. p. 197.) relate, that, "TWASHTI, the chief engineer of the gods," built it. TWASHTI is a name of the Sun; and if also of VISWAKARMA, it in a manner identifies this mythological personage with the Sun. I should rather have expected the name to have been applied to KRISHNA.*

In the *Ramayana* (p. 201.) a catalogue of weapons, with which RAMA was armed, occurs; and this passage: "Also the weapons of SOMA, called *Shishira*; and the pain-inflicting weapon, *Twashtra*."

HANUMA'N.

THE honour of being father to HANUMA'N is claimed by SIVA, and by PANAVA: the latter is the regent of winds, and, as we have

* He is said to have made the churn by which ambrosia was produced. The bows of Siva and Vishnu were his workmanship, one of the lower regions called Sutála, the spendidly fortified city of Lanka, where Ravana ruled, and the palace of Kuvéra, the god of wealth, are cited as specimens of his "public works." Muir's Sanscrit Texts, 120 146 200.—ED.

seen in a former page, lord, or governor, more especially of the north-west quarter of the heavens. To explain this joint concern in the paternity of HANUMA'N, I will briefly relate a legend from, as I understand, the *Ramayana*; it having been detailed to me by narrators of that extraordinary poem. I shall make my story as short as I can; but must premise that DASARAT'HA had three wives, KA'HUNSLYA, or KAOSALYA, SUMITRA, and KA'EIKEYA, but was childless; and after many fruitless efforts of piety, &c. betook himself, almost in despair, to the jungles, or forests—that is, to a life of abstinence and devotion. It happened that a Brahman, named SHRAVANA went in search of water to a *Bahuri*, (or *Bowrie*,*) near to which DASARAT'HA had taken his secret stand, expecting game. Hearing the gurgling of the water into SHRA'VANA's vessel (*lota*), he let fly his arrow, and hastening to his supposed game discovered his unhappy error, and that he had wounded a Brahman. This he lamented deeply, but was consoled by the forgiving SHRA'VANA, to carry the *lota* of water to his infirm parents, who were perishing with thirst; cautioning him, at the same time, to present it in silence, lest his parents, who were blind from age, should, by his voice, discover the absence of their son, and refusing drink from any other hand, thus surely perish. He did as desired; but the affectionate parents, though so distressed, refused refreshment until cheered by their son's loved voice; and so afflicting was their anxiety, that DASARAT'HA, alarmed for their safety, was unable to withhold the fatal truth. The agonized parents sunk under the calamity, and, rejecting all aid or consolation, gave themselves up to grief and death; calling, in their last moments, on their son's loved name, and imprecating, in prophetic agony, a fate like their's on the unknown homicide, the wretched DASARAT'HA. Miserable, in thus having destroyed a Brahman and his parents, superadded to his constant affliction of being childless, he did not deprecate the fate they threatened; but declared that could he once behold the

* A *Bahuri* is a well with steps sloping down to the water, frequently met with in arid places, the grateful gift of pious Hindus: often have I, when nearly in the state of SHRAVANA's parents, offered up a prayer for the eternal welfare of the benevolent founders of this excellent species of charity. And here let me be allowed to notice, without giving offence, how much better it would be, if useful monuments were constructed by our grateful nation to the memory and honour of characters worthy of remembrance and celebrity, instead of useless triumphal arches, or pillars, or similar trophies. A naval asylum, for instance, to be called the NELSON, would, in my humble judgment, have a better effect in all desirable relations than all the idle obelisks the admiring nation can elevate, or than all the personal honours or wealth it can force into conspicuity; and surely a jet of water, so easily and cheaply attainable, in an ill supplied neighbourhood, or in the place of his nativity, would be an offering more grateful to the *manes* of departed heroism, than a useless inaccessible sepulchral stone. The citizens of Dublin, I have heard erected, in a part of the city where water was most wanted, a public fountain, and, dedicating it to the memory of a just and benevolent ruler, called it RUTLAND; an act truly *Christian*, or *Hindu*-like. In the *Sivapurana*, it is promised, that he who, at Benares, makes a well, or tank, ensures to himself *moksh* (or beatitude); and restoring them when fallen to decay, obtains pardon for all crimes.

face of a son, now, from the sensations excited by the recent scene, more than ever desired, he would die contented.

[There is a very beautiful metrical version of this pathetic story in Williams' Epic Poetry (page 6). I quote only the latter portion, commencing where the bereaved pair go forth to the body of their child.

" Then weeping bitterly
The pair, led by my hand, came to the spot and fell upon their son.
Thrilled by the touch, the father cried, 'My child, hast thou no greeting for us,
No word of recognition? wherefore liest thou here upon the ground,
Art thou offended? or am I no longer loved by thee, my son?
See here thy mother. Thou wast ever dutiful towards us both.
Why wilt thou not embrace me? speak one tender word, whom shall I hear
Reading again the sacred sástra in the early morning hours?
Who now will bring me, roots and fruits to feed me like a cherished guest?
How, weak and blind, can I support thy aged mother, pining for her son.
Stay! go not yet to death's abode;—stay with thy parents yet one day.
To-morrow we will both go with thee on the dreary way. Forlorn
And sad, deserted by our child, without protector in the wood,
Soon shall we both depart, toward the mansions of the King of Death!
Thus bitterly lamenting, he performed the funeral rites, then turning
Towards me, thus addressed me, standing reverently near, I had
But this one child, and thou hast made me childless, now strike down
The father; I shall feel no pain in death. But my requital be
That sorrow for a child shall one day bring thee also to the grave."—*Ed.*

DASARAT'HA, distracted by his trying situation, repaired, for advice and consolation, to a learned *Guru*, named VASISHT'HA, who directed him how to perform the funeral rites, and what sacrifices were necessary to be made in expiation of the enormous sin of slaying a Brahman: among them, that called *howm*, or *homa*, otherwise *yadnika*. All this was done with due extent of charitable distribution; and he was farther desired to take from the remains of the *homa* a portion of certain articles, such as rice, ghee, sugar, &c. and to make them into three cakes, or balls; and, with pious devotion, repairing home, to give, after certain ceremonies, one cake to each of his three wives. He did so: one to the first named, one to the second, and one to the third, named KAIKEYI; but the latter, knowing herself the youngest and favourite wife, was pettish, and chagrined that she had not been the first complimented by her lord on his return from his expiatory absence; and looking disdainfully on it, as she held the *pinda* of promise in her hand, a kite made a stoop, and carried it off. Grievously afflicted at this, and apprehensive that the ceremonies being incomplete, her chance of pregnancy was thereby forefeited, she gave way to grief and lamentation, which moved her two kind sharers in their lord's benevolence to give her each half of their better-guarded cakes; and those respective proportions were accordingly, with due anxiety

and hope, severally eaten; and with due effect, for they soon all proved " as women wish to be, who love their lords."

KAUSALYA produced a son, the great RAMACHANDRA; SUMITRA' a son also, the renowned LAKSHIMANA: the first being, indeed, an *Avatara* of VISHNU; and the second, of SHESHNA'GA, the mighty thousand-headed serpent, on whom VISHNU reposes in *Vaikont'ha.* KAIKEYI, having eaten a double portion of *pinda,* produced twins,* named BHARATA and SHATRUGNA.

Returning to the ravished cake, to the results of which all this is introductory, it is related, that a married *Brahman,* named ANJENI, being childless, had piously performed divers acts leading to fecundity: such as supplication and sacrifice to MAHA'DE'VA; daily prayers and offerings to a *part'ha,* or *linga*; the ceremony of *pradakshna,* or daily walking a certain number of times, with appropriate abstraction and prayers, round and round the *pipala,* or *Banian* tree; the habit of counting the rosarial beads; abstinence, &c. &c. and had, by these powerful means, so extorted the favour of the generative deity, RU'DRA, that he promised her an imcompa-rable offspring; and directed her to fix her eyes in profound at-tention on the Sun, holding upwards the palms of her hands, (in the posture of suppliant expectancy, called *anjli,)* and to eat directly up any substance that might, heaven-directed, fall therein—calling on his name. The cake that the kite had borne off from KAIKEYI fell in, and she ate it as ordered, and became pregnant; and in due season, (on the 15th day of the dark half of the lunar month *Chaitra,)* was delivered of a son, of such surpassing prowess, that at his birth he ground to powder a large stone that happened to be near, nor could his mother restrain him. This child was HANUMA'N.†

* There is a different account of this circumstance which I subjoin.

" A supernatural being tall as a mountain, rises in the fire and presents a cup of divine páyasa or nectar to the priest, which the queens of Dasaratha are directed to drink. Half is given to Kausalya, who brings forth Rama possessed of half the nature of Vishnu (and so called from the root *ram* meaning to delight) half the remaining part or one-fourth to Sumitra, who brings forth Lakshmana and Satrughna, having each an eighth part of Vishnu's essence, and the remaining quater to Kaikeyi, who brings forth Bharata, with a fourth part of Vishnu's essence. The brothers are all deeply attached to each other; but Lakshmana (often called Saumitri) is especially the companion of Rama and Satrughna of Bharata. 'Williams' Epic Poetry, 64.—*Ed.*

† "Previously to the description of the birth of the princes, there is a curious account of the creation of the monkeys, bears, and other semi-divine animals who were afterwards to become the allies of Ráma in his war with Rávana. "These beings were supposed to be incarnations of various gods, and were in fact the progeny of the gods, demi-gods, divine serpents and other mythical personages. Thus Sugriva (the chief of them) was the son of the sun; Bali of Indra; Tara of Vrihaspati; Gandha made of Kuvera; Nala of Viswakarma; Nila of fire; and the celebrated Hanumat, of the wind. They appear to have been genii rather than animals, and could assume any form they pleased, they could wield rocks, remove mountains, break the strongest trees, tear up the earth, mount the air and seize the clouds."—Williams' Epic Poetry, 64.—*Ed.*

The surprising boy, the immediate offspring of MAH'ADE'VA'S favour—rather, indeed, the DE'VA himself, incarnate, became immediately hungry; and his desires—he already spoke,—were commensurate with the magnificence of his origin: for he longed for the rosy radiance of the then rising sun, in lieu of the ordinary nourishment provided for him by nature and his mother; and the demur incident to the demand for this uncommon food, induced the vigorous boy himself to seek it: and he accordingly flew, like the wind, to seize the glory of SU'RYA, who, affrighted at the bold attempt, fled with his complaint, pursued by HANUMA'N, to the abode of INDRA. The god of thunder, placing SU'RYA safely near him, launched his ever-ready *vajra*,* and smote the audacious chaser in the mouth, and felled him almost lifeless to the earth.†

The share that PA'VANA had in the production of HANUMAN appears to be confined to this: that he, PA'VANA, commissioned a *Marut*, one of his subjects, to guard the dubious cake falling from the kite's beak, and to convey it with happy exactness into the hands of ANJENI; a task duly performed by the obedient well-directed zephyr, or *Marut*: and hence HANUMA'N is called MARUTY, the offspring of MARUT, a name of PAVAN, or VAYU; all meaning wind: HANUMA'N signifies, with pufied or *bloated cheeks*. I have heard MARUTY derived from MAHARYDRA, the name of HANUMA'N'S other father; but MARUT is its obvious source, and such claim to the child, slight as it seems, is generally admitted; and the name, character, and actions of HANUMA'N, confirm his windy or boisterous origin.‡

PAVANA, afflicted and offended at his son's mishap, revenged himself by giving INDRA and all the gods the colic: he inflated them to their fullest stretch, and closed their breathing orifices to a most painful pitch; and obstinately persisted in retaining the central position he had assumed, until the *Dévas* consented to the restoration of HANUMA'N: to whom INDRA granted immortality, SURYA glory, CHANDRA celerity, KUVERA wealth, &c. &c. happy in being emptied and relieved of his troublesome sire, PAVANA.

* The *vajra* of INDRA is in fact lightning, but it is sometimes described as similar to the *chakra* of VISHNU, being a *discus*, with a hole in the middle like our quoit, but the circle is larger, and the hole smaller for the introduction of the fore-finger. They are now seen occasionally in the hands of *Saniyasis*, and other holy people; about a foot in diameter, sharp at the edge, and thickening toward the central hole; on which it is quickly turned round the finger, and launched whirling at its devoted object. In pictures, fire is sometimes seen flaming from its periphery, as if from the vehemence of its centrifugal energy.

† Some accounts say that he mistook the sun for a sweetmeat and swallowed it.—*Ed.*

‡ There is in Tamil a small work containing a history of this Anjeni Devi, different to that given in the text. She is said to have formed an illicit connection with Prabanjana, the son of Prabláda and was turned out of house and home for her bad behaviour. On a hill side, Hanuma'n was born to her. but was afterwards acknowledged, and bought up by his father. Taylor's Oriental Manuscripts, I. 624.—*Ed.*

HANUMA'N, however, retained the cleft in his face, given him by INDRA'S never-failing *vajra;* receiving as an atonement a magical *languti,* or girdle, rendering him invisible at will, and other benefits, in unity with the story of the *Ramayana,* in which all these incidents have a connected tendency to the *denouement* and catastrophe of the work.

The husband of HANUMA'N'S mother was named VANYERA; and although the mother, ANJENI, is described as a Brahmani, yet by some casual anecdotes that help to diversify the narrative, they appear, like their son, to partake much of the monkey; their posterior appendage animating the witty narrator to some sly strokes of merriment, cordially enjoyed and returned by the audience.

In the article of RAMA, mention has been made of the simian hero now under our notice. It does not readily appear, why the offspring of such exalted parentage should have been a monkey; but as a popular idea is entertained on the continent of India that Ceylon is still peopled by monkeys and demons, the priests and poets of the days of RAMA, or rather those who chronicled and sung his exploits, may have found a like impression then existing, and have constructed their epic machinery for the *Ramayana* in conformity to the public prejudices or taste.

As in the Trojan war the deities of the combatants personally interposed, so in that of Lanka did the divinities of *India:* many of them, by command of VISHNU, condescended to an immediate interference. "From the bodies," said he to all the gods, "of the chief *Apsarasa*, the *Gand'harvas,* the daughters of the *Yakshas,* and the *Hydras;* from the Bears, the *Vidyadharis,* the *Kinnaris* and the female monkeys,—procreate sons, monkey-formed, in power equal to yourselves. From the mouth of me, wide gaping, has JAMBUVA'N, the mighty bear, been already produced."—*Ramayana,* Sect. 16. The celestials produced accordingly a progeny of sylvan heroes monkey-formed. "TAPANA," (the sun; the name means the *Inflamer*) "supremely fervid, begat SUGRI'VA: INDRA gave birth to BA'LI, sovereign of the simian tribes, in splendour equalling his illustrious sire: VRIHASPATI produced the wise, the peerless TARA, the mighty ape, chief in renown amidst the monkey tribe: the son of DHANADA (KUVERA) was the fortunate GANDHA-MADANA: VISWAKARMA begat the mighty ape, by name NALA: the son of PA'VAKA," (AGNI; the word means the *purifier.*) "was NI'LA the fortunate; resplendent as the fire; the hero surpassing in energy, fame, and valour: VARUNA was the parent of the monkey SUSHENA: the son of MARUT was HANUMA'N, the fortunate; destructive as the thunderbolt, as swift as VINATEYA (GARUDA); excelling in wisdom amidst the chief monkeys."—*Ib.* "Thus were produced, by millions, monkeys able to assume any form; the great leaders of the simian tribes begat also a race of heroic monkey chiefs; a numerous host, ready

to destroy the ten-headed" (RAVANA)! "heroes of boundless energy, in size equal to elephants or mountains; incarnate; in haughtiness and might equalling the tiger and the lion; able to wield in combat rocks and mountains, and tremendously annoy the enemy with their tails and teeth: skilled in every kind of weapon, they would remove the greatest mountains, pierce the stoutest trees, and in swiftness put to shame SAMUDRA,* the lord of rivers, causing him to overflow his bounds; and mounting in the air, seize the very clouds: they could seize inebriated elephants, and with their shout cause the feathered songsters to fall to the ground. For the sake of assisting RA'MA was the earth covered with these mighty simian chiefs; in appearance resembling the assembled clouds, and in size appalling all with terror."—*Ib.*

[The most interesting portion of Hanuman's history is his visit to Ceylon. It is briefly narrated in the following extract. How were they to cross the straits represented as a hundred yojanas in width! Various monkeys offer to leap across, but only Hanumat is found capable of clearing the entire distance. He undertakes the feat without hesitation, and promises to search for Síta in Rávana's capital. In flying through the air, he meets with two or three adventures, the description of which, for wild exaggeration and absurd fiction, can hardly be matched in any child's fairy tale extant. His progress is first opposed by the mother of the Nagas, a Rakshási called Surasá, who attempts to swallow him bodily, and, in order to take in the enormously increasing bulk of the monkey-general distends her mouth to a hundered leagues. Upon this Hanumat suddenly contracts himself to the size of a thumb, and without more ado darts through her huge carcase and comes out at her right ear. The mountain Mainaka (called also Hiranyenábhu) next raised itself in the middle of the sea, to form a resting place for his feet. Lastly, another monstrous Rakshási, named Sinhika hoping to appease her appetite by a suitable meal, proceeds deliberately to swallow Hanumat, who plunges into her body, tears out her entrails, and slips out again with the rapidity of thought.

At length Hanumat reaches the opposite coast, and at night reduces his before colossal form to the size of a cat, that he may creep into the marvellous city of Lanka, built by Viswakarman and containing within itself all the treasures and rarities of the world. He contemplates the magnificence of the capital of the Rakshásas and visits various places, examining their inmates. Some of the Rakshásas fill him with disgust, but others were beautiful to look upon; some were noble in their aspect and behaviour, others the reverse. Some had long arms and frightful shapes; some were

* The Sea, which some Hindu writers assert flows with a swiftness exceeding any river.

prodigiously fat, others excessively thin; some dwarfish, others enormouly tall and humpbacked; some had only one eye, others only one ear; some enormous paunches and flaccid, pendent breasts; others long projecting teeth, and crooked thighs; some could assume many forms at will; others were beautiful and of great splendour." They are further described as biped, triped, quadruped, with heads of serpents, donkeys, horses, elephants, and every other imaginable deformity. After inspecting the palaces of Kumbhakarna and Sibhishana, Hanumat arrives at that of Rávana. The residence of the demon-king was itself a city, and in the midst of it the self-moving car Pushpaka (half a yojana in length and the same in width), which contained within itself the actual palace of Rávana and all the women's apartments, described with the most extravagant hyperbole. There he beholds Rávana himself asleep on a crystal throne; but no where can he detect the hiding-place of Síta. At last he discovers her in a grove of Asokas, guarded by female Rakashásas and disgusting shapes. There she sat like a penitent on the ground in profound reverie, dressed in the garb of widowhood, without ornaments, her hair collected in a single braid. Hidden in the trees, he becomes a spectator of an interview between the demon-king and Síta. Rávana presses her to yield to his wishes. She sternly rebukes him, and exhorts him to save himself from Ráma's vengeance. He is lashed to fury by her contempt, gives her two months to consider, and swears that if she then refuses him, "he will have her cut into pieces for his breakfast." Meanwhile he delivers her over to the female furies, her guardians, who first attempt to coax, and then menace her. Her only reply is, I cannot renounce my husband, who to me is a divinity. The rage of the female demons is then frightful; some threaten to devour her, some to strangle her: but she only bursts forth into long and rapturous praises of her husband, and expressions of devotion to him. One good Rakshási, however (named Trijata), advises them to desist, relates a dream, and prophesies the destruction of Rávana.

After this the Rakshásis go to sleep, and Hanumat, seated in the branches of a neighbouring tree, discovers himself. At first, Síta suspects some new snare; but Hanumat shows her Ráma's ring, gains her confidence, consoles and animates her, satisfies all her inquiries, and obtains a token from her to take back to her husband, viz. a single jewel which she had preserved in her braided hair. He offers to carry her on his back, and transport her at once into the presence of Ráma; but she modestly replies that she cannot voluntarily submit to touch the person of any one but her husband. Hanumat then takes his leave; but, before rejoining his companions, gives the Rakshásas a proof of what they were to expect from the prowess of a hero who had such a messenger at his command. He devastates the Asoka grove, tears up the trees, destroys the houses, grinds the hills to powder, and then challenges

the Rakshásas to fight. Rávana despatches an army of 80,000 Rakshásas against him, which Hanumat defeats. He then sends against him the mighty Rakshása Jambu-mali, and after him the sons of his own ministers, and five other generals in succession, all of whom are killed by Hanumat. Next Aksha, the heir-apparent marches against the heroic monkey, wounds him, but meets in the end with the same fate as the others. Lastly Rávana despatches the bravest of his sons, Indrajit, to the battle, and Hanumat at length falls into the hands of the Rakshásas, struck to the ground by the enchanted arrow of Bramá. He is then taken before Rávana, and announcing himself as the ambassador of Sugriva, warns the ravisher of Síta that nothing can save him from the vengeance of Ráma. Rávana, infuriated, orders him to be put to death; Vibhishana reminds his brother that the life of ambassadors is sacred. Upon this it is decided to punish Hanumat by setting fire to his tail, as monkeys hold that appendage in great esteem. This is done, but Síta adjures the fire to be good to her protector. Hunmat is then marched through the city; suddenly he contracts himself, slips out of the hands of his guards, mounts on the roofs of the palaces, and with his burning tail sets the whole city on fire. He then satisfies himself that Síta has not perished in the conflagration, reassures her, bids her adieu, and springing from the mount Arista (which, staggering under the shock and crushed by his weight, sinks into the earth), darts through the sky, rejoins his companions on the opposite coast, and recounts to them the narrative of his adventures." Williams' Indian Epic Poetry, 78.—*Ed.*]

Of the contests that ensued between these strange beings, and hordes of others equally strange who sided with RA'VANA, and generally illustrative of the *Ramayána*, I have some scores of pictures: some of them have already been given. Others refer to divers of the exploits of RAMA, LAKSHMANA, HANUMA'N, SUGRI'VA, and their associate heroes, against the devoted RA'VANA and his abettors. Among them is depicted the death of a very malignant *Yákshí*, named TAREKA, who it seems was the daughter of a virtuous *Yáksha*, named SU'KE'TU; obtained through the propitiated favour of BRAHMA, and endowed by him with the strength of a thousand elephants. This blooming maid, famous, beautiful, and young, married to SUNDA, the sun of JAMBHA, produced a son, MARICHA, scarcely to be conquered. SUNDA being killed, the widow and her son seized, and endeavoured to devour, AGASTYA, the divine sage, who cursed Tareka into the form of a "*Yákshí*, a cannibal, deformed, with misshapen countenance, and terrific appearance;" and it became necessary that RA'MA should destroy her. But his humanity revolted against killing one "protected by her female nature," and he cut off her hands, then her ears and nose; but was urged by his *Mentor*, VISVAMITRA, "for the sake of the bovine race and the Brahmans, to destroy this impious, horrid, and tremendous *Yákshí*: there being, in the three worlds, no man but thou, joy of RAGHU'S

race, who dares to destroy this accursed one."—*Ib.* Sect. 24. And he was reminded, that DI'RGA JI'HWA (or *Long-tongue*) was killed by INDRA; and that the wife of BHRIGU, and mother of KA'VYA, devoted to her husband, desiring the heaven of INDRA, was killed by VISHNU. These arguments and precedents, added to the incorrigible malignity of TAREKA, overcame RA'MA'S scruples, and he killed her with an "arrow capable of perforating even a sound."—*Ib.*

The resemblance of the histories of RAMA and DIONYSOS has been noticed. The latter is said to have conquered India with an army of Satyrs, commanded by PAN. RAMA'S army of *Satyrs* was commanded by the son of PAVAN, the all-pervading *Wind.* PAN improved the pipe by adding his reeds, making the instrument called by his name, and of late so much in use; and was an exquisite musician. HANUMA'N was also a musical genius; and one of the four *nátas,* or systems of Hindu music, is named after him.

It may, perhaps, have been in honourable remembrance of HANUMA'N, that the large species of ape has been, and is, so much venerated by certain individuals and sects of Hindus. It is very ridiculous to watch their antics in the neighbourhood of some temples where they are protected and fed: hundreds of them may be seen together waiting for their food, and a stranger coming upon them unawares will put them to the rout; and it is highly diverting to see their agility in running up the neighbouring trees, and scampering over the fields and hedges—some with a young one under the arm, and a second clinging to their neck; and when in safety, their chattering and grinning.

The most numerous bodies of monkeys that I ever saw were on the banks of the Jyghur river, between Bombay and Goa; and near the source of that river is a strong hill-fort, the capital of the *Raja of Panella,* called *Pávangher*; meaning the abode of PAVANA or the *Winds.* In Guzerat apes also abound; and in that province is another strong hill-fort, likewise *Pavangher*: it otherwise, or, perhaps, the town rather, is called *Shampanir* or *Champanir;* I find (in the ninth volume of the *As. Res.*) that it was so called from a market-man who built it, named CHAMPA. This fort and town* were taken by the Bombay army, under my old and gallant friend Colonel WOODINGTON, in our late contest with the Mahrata confederates.

[In the earlier theology of the Aryan race, Vayu or Pavana was one of the Triad of deified elements, and is sometimes spoken of as the same with Indra.

"In the beginning, Brahma was all this (universe). He created the gods. Having created the gods, he placed them in these

* Of which a good print has been lately published by CRIBB, in *Holborn.*

worlds; in this world Agni, Vayu in the atmosphere, and Surya in the sky."

"There are only three deities, according to the Niruktas (etymologists). Agni whose place is on the earth; Vayu or Indra whose place is in the atmosphere, and Súrya whose place is in the sky. These (deities) each receive many designations in consequence of their greatness or from the diversity of their functions." (Muir's Sanscrit Texts. IV. 25, 57.) In the Puránic system Vayu, as well as Agni and Indra, occupies quite a subordinate position.—*Ed.*]

Of PAVAN, or VAYU, what I have to say, may be said here: he is, as often mentioned, also called MARUT, all names meaning the *Wind*, of which he is the personification, or regent: he is likewise called ANILA, and is sometimes represented mounted on an antelope, to mark his aerial celerity, with a sabre in his hand, denoting his energy and acuteness. I have no such picture of him, and he appears but in one of my plates where he is represented as a mere man, with his son HANUMA'N in his arms.

Considering the mythological machinery of the Hindus, as we are warranted in doing, as the invention of poets, it is not easy to account for their having chosen to represent their deities as immoral characters, when they might as well, so far as is apparent to common observation, have described them as patterns for imitation rather than as examples to deter: the observation, however, applies with equal force to the gods of the Greeks. Anecdotes related in former pages, and they might have been increased, have placed several of the deities in a discreditable light; and, in reference to PAVANA, we find him as wanton as his celestial brethren. We cannot, at the same time, deny, that, although such legends appear, in our present state of knowledge, to be merely whimsical and voluntary jocularity, there may still be physical facts concealed in the wildness of allegorical narration.

Of the regent of the wind it is related, that, unable to seduce the hundred peerless daughters of KUSHNA'BHA, "in beauty of form unparalleled through the earth," begat on GHIRA'TCHI, a celestial courtesan, he affected them by a curvature of the spine. "Seeing these damsels one day in the garden, appearing like the stars among clouds, endowed with youth and beauty, and possessed of every accomplishment; VA'YU, pervading all, thus addressed them: 'I entreat you all be espoused to me; abandon the nature of man, and you shall obtain the blessing of longevity. Among mortals, youth is a transitory thing: possessed of unfading youth, you shall obtain immortality." Incensed at the decorous and dutiful reply, which they concluded by saying, "Our father is our chief deity; to whomsoever he shall give us, him only will we espouse," the divine HARI, entering them, brake all their bodies. Thus broken by

VAYU, the damsels, overwhelmed with astonishment and shame, their eyes suffused with tears, entered the house of the king their father; saying, in reply to his anxious inquiries as to the cause of their deformity, touching his feet with their inclined foreheads,—"By VAYU, O king, who maintains the life of all, full of evil desire, and standing in an evil path; infatuated with this crime, and regardless of our words, have we been smitten in this dreadful manner." Their admiring father replied: "O daughters! you have acted nobly: forbearance is the great ornament of woman and of man; it is scarcely to be found even among the gods. O that forbearance like yours, O daughters! were possessed by all women: forbearance is generosity; forbearance is truth; forbearance is sacrifice: it is fame; it is virtue." The sequel of this tale shows the moral to be the efficacy of patience, and resignation to the will of heaven under any visitations, however distressing; for by such merits these forlorn damsels were successively espoused by a pious prince, named BRAHMA-DATA,* "by whose touch they became free from deformity, and shone refulgent in youth and prosperity."—*Ramayána*, Sect. 29. This event occurred at the city now called *Cannouj*, deriving its name, *Kanyakubja*, of which the former is a corruption, from *Kanya*, a damsel, and *Kubja*, a spinal curvature: so named, "because these damsels had there been made crooked by the power of VAYU;" from whose cruel exercise of his windy power they were thus happily released.

There is a small circular cast of him in *Lord* VALENTIA'S collection, in the style something of fillagree-work: the *chank* and *chakra* of VISHNU are seen in the exterior circle; the lotos flower, *pedma*, in HANUMA'N'S right hand: an armed figure, lies prostrate at his feet, so I conclude some warlike exploit of this simian hero is represented: the crushing, perhaps, of AKSHA, son of RA'VANA. Near the extremity of his exalted tail is a little bell, this tinkling article being popularly gifted with the power of scaring evil spirits. But the most singular part of this subject is the figure of KRISHNA, in one of his infantine attitudes. He is evidently represented as a person of secondary importance; and here we see a mark of sectarian arrogance: one sect of Vaishnavas, that of Ramanuja, introducing the deity of another sect, the Gokalast'ha, in a situation of in-

* This word means the *gift of* BRAHMA, *Deodand*. He was the gift of a holy *Rishi*, named CHULI, to his obsequious disciple, SOMADA, a *Gand'harva*; who, "acquainted with the graces of speech, in sweet accents said to the eloquent sage —'Conjoined with LAKSHMI, thou art an emanation of BRAHMA; thou art a great *Tapaswi*; thou art become BRAHMA himself. I am without a husband; may prosperity attend thee: I am the wife of no one; be pleased, by thy sacred power, to give thy humble suppliant a son.'" The sacred sage accordingly granted her a son, who was hence called the *gift of* BRAHMA, he having proceeded from the volition of CHULI; who, by *Tapasa*, or intense devotion, reflecting on BRAHMA till fully possessed with the idea of identity with him, shared a portion of the deity's potentiality, or became, indeed, BRAHMA himself.—See *Ramayána*, Book I. Sect. 29.

feriority to a servant of their own deified hero, and that servant too a monkey—of no ordinary mould, it is true.

I have him also represented as armed, carrying mountains on his hands, and trampling his foes beneath his feet. In explanation of this, I have heard the following legend.

During the war of *Lanka*, RAMA and a great part of his army were rendered insensible by the potency of certain magical weapons; the effects of which could be removed only by the application of a certain herb before the next rising of the moon. This herb was not a native of the southern parts of India—indeed it grew only on a particular hill in the north, whither HANUMA'N repaired with inconceivable celerity; and arriving at the hill, called *Dun*, or *Dun-giri*, proceeded, as advised, to seek the shrub, which was to be particularised by a lamp under it: but HANUMA'N was sorely perplexed at finding a lamp under every shrub and tree on the hill, placed there by the advice of the malignant INDRA. Enraged at being thus baffled, he indignantly tore up the whole mountain. Passing over the city of *Ayodha (Oude)*, the rapidity of his movements caused much concussion in the air; and BHARATA, RAMA's half-brother, supposing it to proceed from some spirit of darkness, let fly an arrow, and brought HANUMA'N and his ponderous burden to the ground; but seeing his mistake, offered, in view to the urgency of HANUMA'N's speedy return, to launch him on an arrow in an instant to Lanka: which mode of conveyance was declined by HANUMA'N, who proceeded on his journey as before; but some time having been lost by the accident of his fall, he perceived, from his elevation, the refracted rays of the rising moon; and to avert the fatal consequence of being so forestalled, he hid CHANDRA in his mouth; and thus arriving in time, revivified RAMA, LAKSHIMAN, and their astounded associates.*

I find four animals represented in Hanumán's coronet. They are a horse; a boar, a lion, and a bird: the horse is a sort of armorial bearing of RA'VANA, its head being often seen in pictures peeping over his crown; it is also seen similarly in pictures of *Raja* DIRUJ, slain by PARUSU RAMA, sometimes, indeed, it is rather long-eared, and looks as much like an ass. There is something in the history of the RAMAS connected with the horse that has not been hitherto explained: the tenth-coming incarnation is to be on a white horse, and offers as much scope for ingenious speculation—which has, indeed, been amply bestowed upon it, as its fellow quadruped of our apocalypse. In my picture HANUMA'N's horse is painted white: the boar's head is black. This animal is of much import in Hindu annals: it was, as we have seen, the shape assumed by VISHNU in

* Two stories are here confounded. Hanumán twice visited the Himalayas for medicinal purposes. The circumstances referred to in the text occurred chiefly on the second visit.—*Ed.*

one of his Avatáras: it gives a name to a kalpa, or cycle, and is seen embossed on very ancient coins. The lion is *proper*, and may advert either to the *Narasingavatára*, to the vehicle of DEVI, or to some *Herculean* achievement: but the bird, which looks like a parrot, and is green, is, perhaps, the most puzzling. It is not, I think, intended for GARUDA, on whom RAMA in some of my pictures is riding, but referable rather to a famous bird, called *Jettahi-paksha*, or *Jatayus*, otherwise called *Sampati*, and although he has an epithet equivalent to *king of the vultures*, he is sometimes painted more like a parrot, or peacock. I have a coloured picture representing the rape of SI'TA by RA'VANA: he is bearing her through the air, with the parrot-like bird holding assailingly on his great toe. This bird, like RA'VANA, was endued with topical prowess: shorn of this, he became like other birds. His attack on the giant was so vigorous, that the latter was fain to demand a parley, with the insidious view of ascertaining wherein the bird's supernatural strength, consisted; affecting first to communicate the secret respecting his own, which he said lay in the great toe of his right foot: deprived of this, he became like other men. The bird, however, suspecting treachery, made several evasive shifts; but on RA'VANA's imprecating a dreadful curse on prevarication, and demanding an answer on the truth and purity of RAMA himself, the bird was staggered; and previously demanding his adversary's secret, revealed his own: which was, that his strength was in the long feather of his tail. RA'VANA, learning this, renewed the fight: Jatayus tugged at his toe, but in vain: the giant had lied, and plucking out the potential feather, triumphed over the poor bird, who, in a mode somewhat *Samsonian*, yielded the victory and his life; and had the honour of magnificent obsequies performed by RAMA, in whose cause, and in the act of invoking his name, he had lived and died.*

I should judge these animals to have particular allusions, rather than as general symbols of HANUMA'N's character; giving him, as hath been suggested, the courage and ferocity of the lion, the strength of the boar (with the Hindus, a symbol of might), the energy of the horse, and the activity or celerity of the bird; or, perhaps, my drawing may have been made from a statue, in which the whole ten *Avatáras* of VISHNU (or RAMA, according to his sectaries,) may be exhibited, with GARUDA; but not being at once in the eye of the draughtsman, he gave only what he saw. The Hindus feign that the four holy rivers of Eden flow through the mouths of as many animals; viz. the cow, lion, elephant, and horse: but these do not agree with those on HANUMA'N's head—and if they did, the application is not evident. After all, we leave the subject pretty much as we found it: an intelligent Brahman

* Sampati was another bird though of the same species as Jatayus. Williams' pic Poetry, 74, 77.

would at once explain every particular, even to the black tip of HANUMA'N's tail: which, he would tell us, is indelible from an accident that befel him in the war of *Lanka;* in revenge for which, he burnt and destroyed RA'VANA'S dwelling, servants, &c. and the whole country, save the garden, *Asóka,* where SI'TA was confined. The accident was, that, on an occasion not necessary to relate, he burnt his tail.

HANUMA'N has appeared several times in former plates: in PLATE XXX. he is seen, assisted by SU'GRI'VA and their associates, building the bridge of rocks, from the continent to Ceylon, for the passage of RA'MA'S army, in the war of *Lanka.* Some accounts make the mighty monkey, NALA, the son of the divine architect, VISVAKARMA, the builder of this bridge. SU'GRI'VA, the son of SURYA, seems the next in rank to HANUMA'N in this extraordinary army: he is in great favour with RA'MA. BALI, the son of INDRA, having usurped SU'GRI'VA'S kingdom, they fought a desperate battle; and BALI was afterwards killed by RA'MA, who reinstated his friend. PLATE XXXI. exhibits HANUMA'N, seated on his spontaneously-elongated tail, at an audience with the ten-headed twenty-handed tyrant RA'VANA.

In a note of the *Ayin Akbery,* (Vol. III. page 36. Calcutta edit. apparently written by Mr. REUBEN BURROWES,) it is said that Lanka is not Ceylon, as hath been generally supposed, but a place determined by the intersection of the equator and the meridian of Delhi, answering to the southern extremity of the *Maldivey* islands.—"Indeed," the note continues, "there are many reasons for concluding Lanka to have been part of the *Taprobane* of the ancients; and that *Taprobane,* or, more properly, *Tapobon,* which in *Sanskrit,* signifies the *wilderness of prayer,* was a very large island, including the whole, or the greater part, of the *Maldivey* islands, which have since been destroyed by inundations. This agrees very well with PTOLEMEY'S description; and his island of monkeys seems to relate to those in the *Ramaya'na.*"

The text in this part is avowedly obscure, and an error seems to have arisen somewhere: many arguments, if not proofs, may be adduced as to the identity of Lanka and Ceylon, and, perhaps, *Taprobane.* Lanka was the theatre of RA'MA'S exploits with its tyrannical sovereign, RAWAN; otherwise pronounced RAVAN, RABAN, RABON, RAVENA, RAVAN: the two latter are the most correct modes of spelling and pronunciation. Nor can there be much doubt of the island, that we now call Ceylon, having formed a part, at any rate, of that theatre, which might in former times have been of greater extent than that island is at present.

I have been informed, but am not certain if correctly, that, in *Sanskrit* books, Ceylon is called *Tapa-Rawan:* which may be equally correctly spelled and pronounced *Taporaban;* or, indeed, in com-

mon discourse, *Taprobana*, or *Taprobane;* as it is by PTOLEMEY. Much stress, under such a circumstance of doubt, is not to be laid on conjectural etymology: but, it may be observed, as tending to strengthen such conjecture, that the well-known traveller, PURANA PURI, (of whom an interesting account, and a picture, is given by Mr. DUNCAN in the fifth volume of the *As. Res.* Art 2.—See p. 162.) noticed a tank in Ceylon, called the "tank of RAVAN, or RABAN, (the *b* and *v* being pronounced indifferently in various parts of India,) from whom this *Tapu*, or island, may probably have received its ancient appellation of *Taprobane*, (i. e. the isle of RABAN): here also is a place, or pool, called *Sita-koond*, where RA'MA placed his wife SI'TU on the occasion of the war with the ravisher RAVAN."

As the first meridian of the *Hindus* passed through *Ujayini* (*Oojein*) and Lanka, the latter cannot be Ceylon, if confined to its present extent. *Oojein* is in about 76°, and the westernmost part of Ceylon, in 80° east of *Greenwich:* the difficulty seems reconcilable only by supposing what is, indeed, asserted in India, that Ceylon was formerly of much greater extent than at present. And it is said, that appearances, between that island and the *Maldives*, justify a belief of their having been once joined.—See *As. Res.* Vol. III. p. 44.

In HAMILTON'S account of the *East Indies*, (Vol I. p. 142.) a map of the peninsula has one of the *Maldiva* islands marked *Hunnamandow*, and the southern part of the peninsula is marked RAM'S *point*.—In page 348, he says, that in *Hunnamandow*, which lies in 7 degrees of latitude, he saw carving on some tombstones as ingeniously cut, with variety of figures, as ever he saw in Europe or Asia. The name of HA'NUMA'N occurring on the *Maldiva* islands affords farther room for suspecting a connection between those islands and the history of RAM, RAWAN, Lanka, &c.

RAMA'S bridge, called in our maps, ADAM'S bridge, an imaginary or poetical connection of the peninsula and Ceylon, is styled in Hindu writings, the *southern-bridge:* it is now merely a series of rocks, some of which appear above water, whatever it may have been formerly. Ceylon very probably was, in ancient times, joined to the continent. In a royal grant of land, given in the third volume of the *As. Res.* Art. 3. the phrase, "from *Hemadri* to the southern bridge," is used as implying extent of dominion; "and the king became universally celebrated from the northern bank of the Ganga to Lanka, the equinoctial point:" again, "from the southern bridge to *Suméru*," the north pole: it is also therein called "RAMA'S bridge."

At the southern extremity of the peninsula stands the celebrated temple, sacred to VISHNU in his *Avatára* of RAMA, called Ramiswara; or, in its neighbourhood, Ramisseram, conformably with the

*Tamul* and *Kanara* termination of names, ending with a vowel or a liquid. This temple, as well as Ceylon, has been recently visited by *Lord* VALENTIA, and will doubtless have attracted the particular attention of that inquisitive and observing traveller, with whose interesting work the literary world will shortly be gratified.

PTOLEMEY'S island of monkeys, and the conspicuous part acted by those animals in the wars of the *Ramáyana*, offer a farther mark of identity. Let it be noticed also, that, to this day, on the continent of India, Ceylon is spoken of as inhabited only by monkeys and monsters: and I was well acquainted with a very good man, and very intelligent also, who went to this island with my kind and greatly respected friend Mr. F. NORTH, as *munshi* to his Excellency, and wrote what he called a history of Ceylon, in which he confirms the popular opinion; himself, no doubt, firmly believing that the interior, if not the coasts, which only he was personally acquainted with, was not inhabited by human beings of ordinary shapes. This historian, who was also a poet, is dead; and I would mention his name with regard, for he was one of the best *Mussulmans* I ever knew, but such an anecdote coupled with it might not, perhaps, add to the respectability of his memory.

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In almost every part of India is met a description of persons who publicly narrate, to admiring audiences, stories or legends from the heroic and amatory histories. So much is this the general taste, that with many it is an accomplishment commenced in early life; and females are found to possess it in a degree adding greatly in the estimation of their admirers to their other fascinations. The extreme beauty of the moon-light nights in India peculiarly invites to this species of recreation: in towns, the buildings with opened terraced tops, secured from intrusive eyes, and in the country, enclosed gardens, are well adapted to the tranquil enjoyment of the refreshing coolness so delectable after the heat and tumult of the day. And in a country where, from frequent political changes and the general tendency of Asiatic governments, convivial or confidential intercourse forms so small a portion of the bliss of life, we may reasonably conclude that such nights, passed with beautiful women in listening to such tales, varied by interludes of music, dancing, singing, the *huka*, and betel, constitute the most exquisite recreative enjoyment that *Hindustani* gentlemen are in the habit of experiencing. Nor must we, although being denied admittance into the recesses of the *haram* we cannot be sure, too hastily conclude that SU'RADEVI is never invoked on these occasions by the Hindu: by Brahmans, and by individuals of the higher classes, it is likely that abstinence from intoxicating beverages is pretty strictly observed; but with the rest, and among Mussulmans, no species of indulgence is forbidden: pleasure and happiness are welcomed under whatever forms they may assume.

The tales recited on these occasions are as varied as the tastes, or as the imagination and ingenuity of man: portions of heroic history from the *Mahábarata* or *Ramáyana*, or other similar works, are oftenest the subject of public declaimers; who sometimes read, but more commonly recite from memory. In large towns they fix themselves in some open room, or, in fine weather, in the open air, the neighbours knowing where and when to seek them: in the country they travel from town to town, attended frequently by women, who play on some instrument as a kind of accompaniment to the drawling sort of nasal recitative of the principal performer, who sometimes exhibits in succession a series of pictures illustrating the history he recites. The loves and wars of KRISHNA, and of RA'MA, rank the highest in popular estimation; and camps, above all places, abound in the gratification I am describing. Among Mussulmans, and, indeed, among Hindus likewise, tales from the *Arabian Nights* are much admired: I have heard several well told by Hindu females.

Nor must we omit to notice another description of itinerant orators, not, when uncompared in elegance, dissimilar to the *Improvisatori* of *Italy*, who, to a memory well stocked with chivalrous and mythologic lore, add the facility of spouting extemporaneous verses on the passing occurrences of the day. The operations of armies, or any thing that is attracting public attention, are taken as the subject; and the poet, by acquiring two or three leading events and the names of a dozen officers, can, by occasionally drawing on his memory for an often-told description, and varying it a little from the stores of his imagination, celebrate a battle or a campaign with reasonable accuracy and interest. A very inferior composer of this description was in the habit of resorting every evening for a considerable time to my house in Bombay, (to the day, indeed, of my departure thence,) to the great edification and delight of the children and servants, who would listen to him for an hour with attentive pleasure. This poor man was blind; and hence, if in no other point, could not fail of bringing to recollection, and, although himself the last and lowest, leading the imagination back to, the great-grandfather of his tribe.

To all these sources of popular instruction may be added another, not uncommon: which is a travelling puppet-show, dramatising interesting events, historical, civil, heroic, or religious. As most of these advantages, such as they are, can be easily and cheaply attained by all ranks of people, for no money is demanded (individuals give nothing, or as much or little as they please), it follows, that a great proportion of the citizens of India have some, and some a great, knowledge of its ancient and modern history; and as mythology is so plentifully blended with every thing that a Hindu can think or do or say, an individual above the class of a labourer is rarely met who has not some smattering in that species of *learning*.

In grateful return for such portion of the recreations here enumerated as have fallen to my lot to partake of, I have endeavoured to add to their number by constructing a magic-lanthorn; where, instead of the gambols of devils and saints, usually exhibited in our phantasmagoria, I have introduced the deities and heroes of the Hindu Pantheon; who, from their many-headed, many-armed, and other striking attributes, are peculiarly adapted to this description of *chiar'oscuro.* I please myself with the idea, that the exhibition of these figures, in addition to some holy and sacred hieroglyphics, will divert my old friends at my antipodes, and add to their common stock of innocent enjoyments.

In such a country, where, with many, love (with which term, for want of a better, we must dignify the passion,) is more than half, and with others all, the business of life, it cannot be imagined that amatory topics are handled with the delicacy observed and admired in colder climes, where society is refined to elegance: generally speaking, the reverse is the case in India; and much that we should call grossness is listened to without offence by very decent individuals and audiences in Hindustan. In the common conversation incident to the usual occupations of life, expressions, that if given even in a dead language could not be written or read without a blush, perpetually occur. Parents in low, and in not very low, life, would not think of rebuking a child for applying in their presence terms that no *European* child, perhaps, ever was allowed, or, if he conceived them, dared, to use. In this, however, as in most other unpleasant things, an advantage may happily be discerned: blasphemy is unknown: with a tolerable knowledge of the common dialect, and a smattering of some others, I know of no expression bordering on blasphemy; nor could an epithet out of our copious vocabulary of such terms be put into the languages of India, otherwise than by a very circumlocutory process. Let it, however, be remembered, that indecency or grossness should be understood in reference to time and place: what is very gross in England may not be at all so in India; where, as *Sir* W. Jones has observed, that any thing natural can be offensively obscene seems never to have occurred either to the people or their legislators: a singularity pervading their writings and conversation, but no proof of moral depravity. And what at this time would, on the English stage, be disgusting and abominable, was not deemed indelicate in the days of Elizabeth, and in times much more recent.

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Ra'vana, a name meaning *tyrant*, is also called Dasakriva, the *ten-crowned;* and was the son of Palastya the father also of Kuvera. His numerous heads, and his twenty hands, are the usual symbols of dominion and strength. It is said, in the *Ramayána*, that "where Ra'vana remains, the Sun loses his force; the winds

cease to blow; the fire ceases to burn; the rolling ocean, seeing him, stills its waves."

[This mighty demon "had ten faces, twenty arms, copper coloured eyes, a huge chest, and white teeth like the young moon. His form was as a thick cloud, or a mountain, or the god of Death with open mouth. He had all the marks of royalty; but his body bore the impress of wounds inflicted by all the divine arms in his warfare with the gods. It was scarred by the thunderbolt of Indra, by the tusks of (Indra's) elephant Airávata, and by the discus of Vishnu. His strength was so great that he could agitate the seas, and split the tops of mountains. He was a breaker of all laws, and a ravisher of other men's wives. He once penetrated into Bhogavatí (the serpent capital of Pátála) conquered the great serpent Vásuki, and carried off the beloved wife of Takshaka. He defeated Vaisravana (i. e. his own brother Kuvera the god of wealth) and carried off his self-moving chariot called Pushpaka. He devastated the divine groves of Chitra-ratha, and the gardens of the gods. Tall as a mountain-peak he stopped with his arms the Sun and Moon in their course, and prevented their rising. The Sun, when it passed over his residence drew in its beams in terror. He underwent severe austerities in the forest of Gokarna for ten thousand years, standing in the midst of five fires with his feet in the air, whence he was released by Brahmá, and obtained from him the power of taking what shape he pleased." Williams' Indian Epic Poetry, 74. *Ed.*]

For his predestined destruction VISHNU became incarnate in the person of RA'MA; and the events leading to it form the story of the *Ramayána*, wherein unity of action is said to be strictly observed. RA'VANA is styled lord of *Raksháshas*, malignant beings; many specific varieties of which are enumerated in the first section of the first book of the poem, aiding him in defence of himself and his kingdom of *Lanka*. They are a marvellous ill-looking set; in many of my pictures painted green, blue, and red, and engaged in fierce contests with RA'MA'S monkeys. Several legions of these demons, each of 14,000, commanded by SURPANAKA, KHARA, DUSHANA, TRISHIRA, &c. were, with their leaders, destroyed by RA'MA. RA'VANA obtained his potency by the usual process of self-inflicted severities; and so ardent was he, that he offered to SIVA nine of his ten heads successively, and so extorted the favour of the condescending deity, that, pleased with such an important sacrifice, (see page 105,) he promised to grant, with some stipulations, whatever the rigid devotee should desire. The *Dévatas*, alarmed, besought SIVA to recall his word; but such conduct is deemed unbecoming in deities, who, however, do not scruple to evade the performance of their promises by some deceit or prevarication; and SIVA deputed NA'REDA to sound RA'VANA as to what he would demand, which, as usual, was universal dominion,

&c. NA'REDA artfully persuaded RA'VANA that MAHA'DE'VA had been drunk, and had promised him what he could not perform: whereupon the vindictive giant tears up Kailása, the Paradise of SIVA; which being contrary to the stipulations, releases SIVA from his promise, and he consents to the destruction of RA'VANA: which is brought about by the *Avatára* of RA'MA. From this story we may learn that all worldly affairs are the predestined ordainments of Providence; whose will that any event should take place on earth includes presciently all the routine and detail of its accomplishment, although we only see the links of a chain of causes leading naturally to its effect.*

Respecting RA'VANA I will notice but one tale, related to me by a Brahman, who, unable to make me feel the poetical beauties, or fully comprehend the morality of the *Ramayána*, blushed while he developed its follies; which, in conformity with popular tastes, or if taken separately, are apparently very numerous, although it must be confessed they are so contrived as to be intimately connected with the action of the poem. The following idle tale is of this description; but I shall not attempt to explain the causes that led to it, or the consequences that ensued.

RA'VANA, by his power and infernal arts, had subjugated all the gods and demigods, and forced them to perform menial offices about his person and household. INDRA made garlands of flowers to adorn him withal: AGNI was his cook: SURYA supplied light by day, and CHANDRA by night: VARUNA purveyed water for the palace: KUVE'RA furnished cash: the whole *nava-graha* (the nine planetary spheres,) sometimes arranged themselves into a ladder, by which, they serving as steps, the tyrant ascended his throne: BRA'HMA (for the great gods were there also; and I give this anecdote as I find it in my memoranda, without any improved arrangement—BRA'HMA) was a herald, proclaiming the giant's titles, the day of the week, month, &c. daily in the palace—a sort of speaking almanac: MAHA'DE'VA, in his *Avatára* of KANDEH-RAO performed the office of barber, and trimmed the giant's beards: VISHNU had the honourable occupation of instructing and drilling the dancing and singing girls, and selecting the fairest for the royal bed: GANE'SA had the care of the cows, goats, and herd: VA'YU swept the house: YAMA washed the linen: and in this manner were all the gods employed in the menial offices of RA'VANA, who rebuked and flogged them in default of industry and attention. Nor were

* These devotions are said to have been offered to Brahmá.

"After a thousand years' penance, Rávana throws his head as an offering into the fire. He repeats this oblation nine times after equal intervals, and is about to do it the tenth time when Brahmá appears and offers a boon. Rávana asks immortality, but is refused. He then asks that he may be indestructible by all creatures more powerful than men; which boon is accorded by Brahmá, together with the recovery of all the heads he had sacrificed, and the power of assuming any shape he pleased. Muir's Sanscrit Texts, 416.—*Ed.*

the female divinities exempted; for BHAVA'NI, in her name and form of SATWI, was head *Aya*, or nurse, to RA'VANA's children: LAKSHMI and SARASWATI were also among them, but it does not appear in what capacity. Earthly kings and queens were likewise forced into the service of RA'VANA, to the number of ninety-six royal families, as is said to be detailed in the *Ramayána*; but I have some doubt if such a relation be actually in this shape in that poem: this we shall see when its other books are translated and published. In my abstract of it, however, such a godly predicament seems essential to the main action, RA'MA being thereby impelled by every consideration of piety and duty to immediate and energetic measures for the relief and liberation of the degraded divinities.

RA'VANA is seen in PLATES XXIX. and XXXI. in situations sufficiently described in former pages.

GARUDA is an animal, half-bird, half-man, he is the *váhan* or vehicle of VISHNU, and is very frequently introduced into the pictures of the *Vaishnavas* carrying the deity, with or without LAKSHMI: by their sectarists, KRISHNA and RA'MA, identified with the preserving power, are sometimes mounted on this vehicle of their archetype. I have a plate which represents VISHNU and LAKSHMI, lotos-seated, on the back of GARUDA, whose celerity is proverbial, cleaving the air. In the picture GARUDA has a red comb and beak; his robe is red; his face, arms, legs, and pinions, green; the feathers of his wings and tail, green and blue. The sun is seen rising in a very beautiful style over a mountain forming the back-ground; beneath is a river with the lotos floating in it, and aquatic birds are sporting on its banks. Green, red, and blue, are the predominant colours in pictures of GARUDA, of which I have many; and there are some points in family and character of this cherub, or man-eagle, indicating that he is a personification of the Sky, the ethereal vehicle of VISHNU as the Sun.—See pages 16, 30.

In our series of plates GARUDA appears in PLATE XI where, as before noticed he is seen, in the original picture tinted nearly as above described, bestridden by VISHNU: in which style he appears in several compartments of the Elephanta cave, and somewhat ridiculously. It is not pleasant to recur to invidious reflections, but I must here again notice the bigotry of the *Portuguese* in wreaking destruction on this magnificent temple, especially on its most prominent features; and poor GARUDA's beak coming under this description, it has in no instance escaped. Were it not for their lamentable effects, these holy freaks of the *Portuguese Christians*, as they term themselves, would afford scope for ridicule; for they proceed (*risum teneatis*), from their abhorrence of idolatry!

No one at all speculative can have examined the excavations on Elephanta, and in its neighbourhood, without occasionally recall-

ing to his recollection the sensations they excited, and indulging probably some reflections on the origin and end of these extravagant works. It may have been with the ancient Hindus a love of seclusion that moved them to execute such stupendous labours in places not easily accessible; attaching, like the Druids, veneration to gloomy objects, or, at least, impressing that feeling on their trembling adherents. But I have, from a cursory geological examination of the neighbourhood of these caverns, persuaded myself that the island we call Elephanta was formerly not so insignificant in point of extent as we now see it: I think that, instead of being but five or six miles in circumference, it was formerly joined to its contiguous islands, and to the continent, from which it is now disjoined by a channel more than a mile in breadth. In the spacious harbour formed by the islands of Caranja, Colaba, Bombay, Salsette, and the continent, several smaller rocky islands are scattered, bearing of course different names, but which I deem formerly to have been but one, and probably under one designation; which might well have been that still retained by Bombay, or by Elephanta, or by a little island close to the latter that we call *Butcher's island.* Its Hindu name is *Dévatévu,* or the *Island of the Gods,* or *Holy Island:* it is low, less than a mile, I think, from Elephanta, in the direction of Salsette. The name of Bombay has been reasonably enough derived from the epithet so well bestowed upon its harbour by the Portuguese, after sailing up the bayless coasts of Malabar and Kanara; they are said to have called it Buona-bahia, the *good harbour.* And, perhaps, so they might; but a title nearly similar in sound was applied to it before the coming of the Portuguese, when it was, and still is, called *Maha-maha-tévu,* or *Maha-mahadevy*; abbreviated to *Mamadevy,* the present name of the principal temple and tank on the island, which I have seen officially spelled MAHOMET DAVY'S tank! *Máha,* as hath been before noticed, is an epithet of grandeur, and, as applied to a person, of pre-eminence: *Mahá-mahá-déva-tévu* may, therefore, be interpreted the *Island* of, MAHA'DEVA, or the *Great-great-God,* or SIVA; that deity being principally honoured in its chief temple, now on the little island of Elephanta, were monstrous Lingas, evidently, and necessarily, coeval with the excavation, and gigantic statues of him and his consort, indicate his paramount adoration. But such a long name being inconvenient and inharmonious, an epithet was dropped, and the name pronounced *Mahamadevy.*

The island that we, I know not why, call *Salsette,* is named *Shasta,* or *Shaster,* by natives. The name is supposed to be derived from *She-aster*; meaning, in *Mahraty, eighty-six,* it having formerly contained, it is said, that number of villages: it must, however, have had a name prior to such an advance of prosperity; and it is worth while to inquire what it was, and its meaning: neither is it likely that such a point would supersede any prior name, any more than originally give one. Any very grand object will soon

give its own name to its neighbourhood, sinking the original appellative:- *Saint* PAUL'S *Church-Yard*, for instance, most likely had a local designation before *St.* PAUL'S church was built there. This fine and interesting island of *Salsette* offers a rich harvest to mineralogical, botanical, or mythological inquiries: until lately, it has, in these, and in every other respect of policy and interest, been sadly neglected, or worse than neglected

The largest island in *Bombay* harbour we call *Carajna*; the natives, *Uran*, or *Oran*. I do not know any meaning in either name, except, indeed, that the word in several dialects means *deserted, depopulated*, and may have had such application. *Hog* island, they call *Chinal tikry;* meaning *harlot hill*: a modern name, most likely, oraginating from the immorality proverbially prevalent in the populous village in its neighbourhood.

The cave of *Gharipuri* is not now in use as a temple: it has no establishment of *Brahmans*, or endowments, but neighbouring individuals make occasional offerings of prayers and oblations. I have seen the *lingas* adorned with recent flowers, with rice and money at the foot, or *yoni*. *Brahmans*, I have remarked, disregard imperfect images: the sad mutilations at *Gharipuri* may well, therefore, have caused their neglect of it.

GARUDA, we have seen, is the son of VINATA'; and hence called VINATEYA: VINATA', sometimes called VINAVA, is his mother, KASYAPA being his father. The all-prolific DITI is occasionally spoken of as GARUDA's mother; and he is brother to ARU'NA, or AURORA. TRIKSHA, GARUTWANTA, SUPERNA, and PUNAGRI, are other names of GARUDA, but I know not their meaning, or allusions: he has other epithets equivalent to *foe of serpents,* or their *destroyer*. N'AG-ANTEKA; *favourite bird of* HARI; *lord of birds*; *swift as wind*; and he is generally spoken of, in a strain of praise, as being generous and merciful.

He gives a name to a *Purána*, wherein his genealogy and exploits are detailed. The Matsya Purána refers to a Garuda Purána of the kind mentioned in the text; but the copies of the work so entitled, which are known, contain no particular reference to Garuda.

"It consists of no more than about seven thousand stanzas; it is repeated by Brahmá to Indra; and it contains no account of the birth of Garuda. There is a brief notice of the creation, but the greater part is occupied with the description of Vratas, or religious observances, of holidays, of sacred places dedicated to the sun, and with prayers from the Tántrika ritual, addressed to the sun, to Siva, and to Vishnu. It contains also treatises on astrology, palmistry, and precious stones; and one still more extensive, on medicine. The latter portion, called the Preta Kalpa, is taken up with directions for the performance of obsequial rites. There is nothing in all this to justify the application of the name, Whether a genuine

Garuda Purána exists is doubtful. The description given in the Matsya is less particular than even the brief notices of the Puránas, and might have easily been written without any knowledge of the book itself, being, without exception of the number of stanzas, confined to circumstances that the title alone indicates."—Vishnu Purána, Int. 411.—*Ed.*

He had a son of some note, named SUNABHA; and his sister, SU'MATI, a maid of surpassing beauty, as her name implies, was espoused by SAGARA (a name of the Sea), king of *Ayodha (Oude).* Being childless, they engaged in sacred austerities; and BHRIGU, gratified thereby, gave her the choice of having one son, or sixty thousand sons: she preferred the latter, and brought forth a *gourd (Cucurbita lagenaria),* whence issued that number of male children, who were carefully brought up by their nurses in jars filled with *ghee* (clarified butter). These nephews of GARUDA, attaining manhood, were sent by their pious father, SAGARA, about to perform an *aswamedha,* to seek the victim that had been stolen by a serpent assuming the form of A'NANTA: they pierced the earth even to the lower regions, *Pátala,* and sought the devoted horse so vehemently, that the universe was endangered by their energy. They at last found the horse feeding near "the wise VA'SUDE'VA, the great MADHAVA, who claims the earth for his spouse; that divine one, residing in the form of KAPILA,"* predicted by BRAHMA' as the destroyer of the numerous progeny of SU'MATI, who rudely attempted to seize the sacred horse. But KAPILA, "filled with excessive anger, uttered from his nostrils a loud sound, and instantly by him, of immeasurable prowess, were all the sons of SAGARA reduced to ashes."

The long absence of his sons alarmed the king, and he sent his grandson, Ansumat, from whose immediate care the sacred horse was stolen during its year of probationary wandering previous to its immolation, in quest of them and of intelligence. He at length found their heap of ashes, and, deeply afflicted, sought water wherewith to perform their funeral obsequies; but was informed by SUPERNA (the uncle of his deceased relatives), who now appeared "the sovereign of birds—in size, a mountain," that it was not proper to use common water on this occasion; adding,

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* KAPILA is a very eminent literary character; founder of a philosophical theory, called *Sankya,* similar in many points to the *Italic* school: he thus corresponding in character and doctrines with PYTHAGÓRAS. His followers are numerous, and they pay him some divine honours under the name of VA'SUDE'VA, affirming that one of VISHNU's secondary incarnations, sometimes said to be fifteen in number, was in the person of KAPILA. The *Saivas,* in like manner, honour a founder of one of their systems of theological doctrines, SANKARA CHARYA, with an apotheosis, (see p. 236.) maintaining that MAHADEVA incarnated himself in that furious person; and inspiring him with his intolerant spirit, sent him forth to coerce the unenlightened into conformity, or in default of faith, to smite them with his holy sword, and exterminate them in the name of the Lord.

"GANGA, O chief of men! is the eldest daughter of HAIMAVAT: with her sacred stream perform the funeral ceremonies for thine ancestors. If the purifier of the world flow on their ashes, the sixty thousand sons of thy grandfather will be received into heaven. Bring GANGA to the earth from the residence of the gods: take the horse, and go forth." He took home the horse, the sacrifice was completed, and his grandfather, SAGARA, died, after a reign of thirty thousand years, unable to devise any method of effecting the descent of GANGA from heaven. At length his great-grandson, BHAGIRAT'HA, (neither of the intermediate kings, Ansumat, or his son DILI'PA, having been able to obtain the desired boon,) by a long course of austerities, gained the favour of BRAHMA'; who, "completely won by austerities," propitiously yielded him the boon of a son, and of GANGA'S descent to wet the ashes of his ancestors, that they might then ascend to the eternal heaven. "The venerable sire of all, the lord of creatures," said to him: "Engage HARA to receive in her descent GANGA, the eldest daughter of HAIMAVAT. The earth cannot sustain her fall; nor, beside SU'LA," is any one able to receive her. Thus saying, the Creator, having spoken to GANGA, returned to heaven with the MARUTS and all the gods."

BHAGIRAT'HA, by farther austerities,* prevailed on the lord of UMA (PARVATI), to receive the daughter of the mountain on his head. Ascending *Haimavat*, he exclaimed to the river flowing in the æther, "Descend, O GANGA!" "who, filled with anger at the irresistible command, assumed a form of amazing size, and, with insupportable celerity, fell from the air upon the auspicious head of SIVA," thinking with her weight to bear him down; but the "divine HARA, the three-eyed god," aware of her arrogance, determined to circumvent her, and receiving "the purifier on his sacred head, detained her in the recesses of the orb of his *Jatá*, wherein, unable to obtain regress from its borders, she wandered for many series of years." BHAGIRAT'HA again betook himself to austerities; and SIVA, greatly pleased, discharged GANGA toward the lake *Vindu*, or *Bindu*, whence flowing in seven streams, she affords, by a variety of personifications, great scope for poetical exuberance in singing the wanderings, loves, adventures, &c. of the *joy-giving, purifying, water-abounding, beautiful-eyed, white,* (such are the meanings of their names,) pellucid heroes and heroes. The seventh followed the resplendent chariot of BHAGIRAT'HA; and her progress to the sea is magnificently described in the thirty-fifth section of the first book of the Ramayána, whence the quoted portions of this legend are borrowed. In the wondrous course, descending from

* Such as the *panshagni*, or *five fires*: that is, one toward each cardinal point; close to the devotee, and the sun, on which he constantly looks, over his head, standing, with uplifted arm, without aid or support, day and night feeding on air, immovable, on his right toe, upon the afflicted earth, &c.

the body of BHUVA (the *Existent*-SIVA), and tortuously rolling along the earth, celestial and terrestrial inhabitants were purified by her tact: those who through a curse had fallen from heaven, by ablution in her stream became free from sin. In this course she was interrupted; for having obtruded "on the sacrificial ground of the great JA'HNU, of mighty works, who was then sacrificing, he, perceiving her pride, drank up the whole of the water of GANGA: a most astonishing deed!" But having been adored by the gods, &c. the great JA'HNU, the most excellent of men, discharged GANGA from his ear;* and she again rushing forward, was led by BHAGIRAT'HA to the region of *Patala*, and watering the sacred ashes, sent the souls of the defunct to heaven.—See *Ramayána*, book I. Sections 32, 33, 34, 35.

GARUDA has been before noticed as ARUN'S younger brother: one being AURORA, or the dawn personified, there is a natural relationship between them, supposing the other to be the sky. He is sometimes described in the manner that our poets and painters describe a griffin, or a cherub; and he is placed at the entrance of the passes leading to the *Hindu* garden of *Eden*, and then appears in the character of a destroying angel, in as far as he resists the approach of serpents, which in most systems of poetical mythology appears to have been the beautiful, deceiving, insinuating, form that Sin originally assumed. GARUDA espoused a beautiful woman: the tribes of serpents alarmed thereat, lest his progeny should, inheriting his propensities, overpower them, waged fierce war against him; but he destroyed them all, save one, which he placed as an ornament about his neck. In the Elephanta cave GARUDA is often seen with this appendage; and I have several very old gold coins in which he has snakes or elephants in his talons and beaks—for he is sometimes spread, and double-headed, like the *Prussian* eagle, and one round his neck; but I do not recollect seeing him so represented either in pictures or casts. Destroyer of serpents, NA'G-ANTEKA, is one of his names.

He was of great use to KRISHNA in clearing the country round *Dwarka* (otherwise *Dravira*) from savages, ferocious animals, and noxious reptiles. VISHNU had granted to GARUDA the power of destroying his, as well as SIVA'S, enemies; also generally those guilty of constant uncleanness, unbelievers, dealers in iniquity, ungrateful persons, those who slander their spiritual guides, or defiled their beds; but forbad him to touch a Brahman, whatever was his guilt, as the pain of disobedience would be a scorching flame in his throat, and any attack on a holy or pious person would be followed by a great diminution of strength. By mistake, however, GARUDA sometimes seized a priest, or a religious man, but was

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* This tradition of Sagara and his sons is told at great length in the Vishnu Purána, but in many details it differs from the one given in the text.—Vishnu Purána, 378.—*Ed.*

admonished and punished in the first case by the scorching flame, and was unable, even when he had bound him in his den, to hurt the man of piety.—See *As. Res.* Vol. V. page 514. To RA'MA also, in the war of Lanka, GARUDA was eminently useful: in RA'MA'S last conflict with RAVANA, the latter was not overcome without the aid of GARUDA, sent by VISHNU to destroy the *serpent-arrows* of RAVANA. These arrows are called *Sarpa-vána*, (in the current dialect, *Sarpa*, a snake, is corrupted into *Saap*, or *Sámp*, and *vána*, an arrow, into *ban*,) and had the faculty of separating, between the bow and the object, into many parts, each becoming a serpent. VISWAMITRA conferred upon RA'MA the power of transforming his arrows into *Garuda-vánas*, they similarly separating themselves into GARUDAS, the terror and destroyer of the *Sarpa*.

Some legends make GARUDA the offspring of KASYAPA and DITI. This all-prolific dame laid an egg, which, it was predicted, would produce her deliverer from some great affliction: after a lapse of five hundred years, GARUDA sprung from the egg, flew to the abode of INDRA, extinguished the fire that surrounded it, conquered its guards, the *devatas*, and bore off the *amrita* (*ambrosia*), which enabled him to liberate his captive mother. A few drops of this immortal beverage falling on the species of grass called *Kúsa*, it became eternally consecrated; and the serpents greedily licking it up, so lacerated their tongues with the sharp grass, that they have ever since remained forked; but the boon of eternity was ensured to them by their thus partaking of the immortal fluid. This cause of snakes having forked tongues is still popularly, in the tales of India, attributed to the above greediness; and their supposed immortality may have originated in some such stories as these: a small portion of *amrita*, as in the case of RA'HU, would ensure them this boon.

In all mythological language, the snake is an emblem of immortality: its endless figure, when its tail is inserted in its mouth, and the annual renewal of its skin and vigour, afford symbols of continued youth and eternity; and its supposed medicinal or life-preserving qualities may also have contributed to the fabled honours of the serpent tribe. In Hindu mythology, serpents are of universal occurrence and importance, and our plates abound with them in some shape or other: the fabulous histories of Egypt and Greece are also decorated with serpentine machinery. Ingenious and learned authors attribute this universality of serpent forms to the early and all-pervading prevalence of sin, which in this identical shape, they tell us, and as, indeed, we all know, is as old as the days of our great mother.*

* Images of snakes are common: I have many. The idea of their medicinal virtues is very old in India: a Hindu attacked by fever, or other diseases, makes a serpent of brass or clay, and performs certain ceremonies to its honour, in furtherance of his recovery. Such ceremonies are particularly efficacious when the moon

If such writers were to trace the allegories of Sin and Death, and the end of their empire, they might discover farther allusions to the Christian dispensation in the traditions of the Hindus than have hitherto been published.—KRISHNA crushing, but not destroying, the type of Sin, has already been touched on by me, and largely discussed by others. GARUDA is also the proverbial, but not the utter, destroyer of serpents, for he spared one, they and their archetype being, in reference to created beings, eternal. His continual and destined state of warfare with the serpent, a shape mostly assumed by the enemies of the virtuous incarnations or deified heroes of the Hindus, is a continued allegory of the conflicts between Vice and Virtue, so infinitely personified. GARUDA at length appears the coadjutor of all virtuous sin-subduing efforts, as the vehicle of the chastening and triumphant party, and conveys him, on the wings of the winds, to the regions of eternal day. Such speculations are not, however, pursued with safety by ignorant and profane pens—we, therefore, quit them.

The swan, or goose, the eagle, and the bull, it will be recollected, are the vehicles respectively allotted to the three great powers. The terrestrial sluggish nature of the first, I have supposed, pointed it out as an apt type of matter, personified in the creative power, and a contrast to VISHNU, or spirit, the preserving power, appropriately mounted on the buoyant eagle, the celestial GARUDA. SIVA, the destructive energy of the Deity, is Time, or Justice; and the Hindus, (but I know no especial reason for it) deem the bull also its type, and give it to SIVA as his *váhan*, or mode of conveyance. These vehicles are supposed by Mr. PATERSON (*As. Res.* VIII. p. 48.) to have allusion to "*Purity, Truth,* and *Justice:* the first, typified by the *swan,* which, clothed with unspotted whiteness, swims, amidst the waters, as it were, distinct from, and unsullied by them; as the truly pure mind remains untainted amidst the surrounding temptations of the world. GARUDA, brother to ARUNA, is remarkable for strength and swiftness; and the latter is described as imperfect, and, on account of his defects, destined to act as charioteer to the Sun, he being the dawn, the twilight preceding the sun. GARUDA is perfect light; the dazzling full blaze of day; the type of *Truth*; the celestial *váhan* of VISHNU. *Justice,* typified in the sacred *bull,* is the *váhan* of SIVA: "the bull, whose body is PARAME'SWARA, and whose every joint is a virtue; whose three horns are the three *Vedas*; whose tail ends where *ad'herma,* or injustice, begins."

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is in the *nakshatra* (mansion, sign, or asterism,) called *Sarpa,* or the *Serpent;* called also *Ashlesha.* I do not recollect that DHANWANTARA, the ESCULAPIUS of the Hindus, has an attendant serpent like his brother of Greece: the health-bestowing DHANWANTARA arose from the sea when churned for the beverage of immortality. He is generally represented as a venerable man, with a book in his hand.

**Bartolomeo** says, that the vehicle of Vishnu is the sparrow-hawk; called *Garuda* in *Sanskrit*, and the Paranda in the language of *Malabar*, where it is held in great veneration, particularly by women; and if one of these animals snatch a fish from their hand, they consider it as a most fortunate omen.—*Voyage to India*, p. 223. The term *sparrow-hawk* is, I apprehend, an error in the translation of the learned *Carmelite's* book; at any rate, the bird he describes is not of the species so called in English, but the kite, or falcon, or ospray. Some travellers call it the *Pondicherry* eagle, or *Malabar* eagle; Linnæus, after Brisson the *falco Ponticerianus.* In India, from its sacredness, it is commonly termed the *Brahmani* kite: which, however, I do not think is specifically named *Garuda*, that being applied to the mixed animal when Vishnu's vehicle. And it is, moreover, the larger bird that the friar may so often have seen pouncing on the fish-baskets borne by the *Makatis* (females of the *Makwa*, or fishing, tribe,) on the coast of *Malabar*, or by the fishermen's wives and girls in *Bombay*.

The *Brahmani* kite is very useful in the populous towns of India in removing carrion and filth, and is never killed: in native towns and cities they, and unowned dogs, and jackals, and vultures, enjoy exclusively the office of scavenger. The usefulness of this bird was, perhaps, originally the cause of its obtaining, like the cow, a protecting legend in the popular superstition of the Hindus; and the veneration which, in different countries, we find paid to particular animals, may perhaps, be traced to similar sources of utility: the *Ibis*, and *Ichneumon*, for instance, in *Egypt*, where filth and noxious animals abound as much as in India. It is happy where religious prejudices originate from, and promote, social conveniency.

Bombay, with its immense population, unequalled, perhaps, in reference to its extent, by any spot on the globe, is highly indebted to the kite, as well as to its numerous vultures: I do not join the unclaimed dogs in this commendation, for they are, in truth, a sad nuisance, being protected and fed, but not housed, by the Parsi inhabitants, as well as by Hindus. An expiring Parsi requires the presence of a dog, in furtherance of his departing soul, and to a banquet of the vultures the exposed body is speedily consigned: hence many of those voracious birds are attracted and retained, their sense of smell being acute to a wonderful degree; and their expedition in stripping a carcase to the bones is seen with surprise. Nor is the audacity of the *Brahmani* kite less admirable: I will mention but one instance, of which I was a witness, viz. stooping, and taking a chop off a gridiron standing over the fire that cooked it.

# OF BALLAJI, WITTOBA, AND NANESHWER, AVATARAS OF VISHNU; AND OF KANDEH RAO, AN AVATARA OF SIVA.

The Brahmans of Poona gave me the following particulars of the *Avatára* of VISHNU, which they call BALLAJI.

'In Sanskrit this *Avatára* is named VINKATYEISH; in the *Carnatic* dialect TRIPATI; in the *Telinga* country and language, VINKATRA'MA GOVINDA; in *Gujerat*, and to the westward, TA'KHUR, or T'HAKHUR, as well as BALLAJI: the latter name obtains in the neighbourhood of Poona, and generally through the Mahrata country.

This incarnation took place at Tripati, in the Carnatic, where, in honour of BALLAJI, is a splendid temple, very rich, and much respected. At present it is in possession of the English, who are said to derive from it and its dependencies an annual revenue of one lack and twenty-five thousand (125,000) rupees: about fifteen thousand pounds sterling. The temple is built of stone, covered with plates of gilt copper, and is held in high estimation; said, indeed, not to be of mortal manufacture.

Pilgrimages are made to *Terpati*, better, perhaps, spelled *Tripati*, from all parts of India, especially from Gujerat: the trading inhabitants of which province, of the tribes of *Bania* and *Battia*, and others, are in the habit of presenting five or ten per cent. of their annual profits to this temple, whose deity apears to be the tutelary patron of traffic: rich gifts and votive offerings are likewise received from other quarters.'*

In this *Avatára*, or, as being of inferior importance, more strictly, perhaps, called *Avantara*, (see p. 14.) VISHNU, in his form of BALLAJI, was attended by his *Sacti*, LAKSHMI, and by another wife, SATYAVAMA; and they are generally seen with him. As well in

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* The great shrine of Tripati refers its foundation to the story of a long struggle between Váyu and A'di Sesha. The quarrel was suspended at the hill of Vencatachella, where Sesha commenced a course of austere penances. Vishnu appeared to him and at his request consented to dwell there. The place is therefore called by the double name of Vencatachella and Seshachella. The temple was built by a king of the Tondiman country in obedience to a command of Vishnu given in a vision. Numberless stories have accumulated by which its shrines and tanks have obtained a wide celebrity. Thousands of pilgrims still congregate within its courts at the annual festival, and there is a very common report that at such seasons great immorality is practised. Dubois' India, 2*nd Ed.* 301.—*Ed.*]

his *Avatára* of KRISHNA, with whom SATYAVAMA appears to have been a favourite, (see p. p. 203. 215. 217.) we find her, with LAKSHMI, in immediate attendance on her divine spouse in his paradise of *Vaikont'ha,* as well as participating with her favoured associate in promoting the tranquility of the *Preserver,* while reposing on *Sésha,* in *Chirasamudra,* or the sea of milk.

BALLAJI is a frequent name among Brahmans, and other Hindus. BALLAJI *Pandit,* or rather BALLAJI JANARDHANA, was the name of the great and good man, so well known by his family and official appellation, NA'NA FERNAVEESE: JANARDHANA is likewise, as well as BALLAJI, a name of VISHNU. Thus much as to BALLAJI: let us now proceed to the consideration of the story of WITTO'BA.

This was one of the many subordinate incarnations of VISHNU. It took place at Panderpur, a very respectable town about eighty miles to the south-east of Poona. The Brahmans speak of it as an event of not very ancient date; but say that it is recorded, perhaps prophetically, in the *Maha Bhagavata.* A splendid temple is dedicated to the worship of VISHNU, under the form of WITTO'BA, at *Panderpur,* usually spelled *Punderpoor,* in which he is represented, sculptured in stone, of the size of a man, standing with his feet parallel to each other; with his hands upon his hips, the fingers pointing forwards, he is covered with a sort of raised hat, crowned with a *Linga;* his hair is plaited, and turned up. In smaller temples beside his, are images of RUKMINI and SATYAVA'MA. This account is as I received it from a Brahman, who well knew the temple and town; which I visited myself in 1792, and gave some account of it in a work published soon after.

Images of this *Avatára,* which seem very much akin to that of BALLAJI, are very common: I have many; and of his wife, or wives, with their arms akimbo but only one, with the mark of a foot on WITTO'BA's shoulder, and the hole in his foot, which will be further noticed presently.

The history of this incarnation, as related to me by a *Pandit,* I give, with some other particulars connected with it. A Brahman, named PUNDELLY, was travelling on a pilgrimage from the Dekhan to Benares, with his wife, father, and mother: his neglect of the two latter caused them many vexations on the journey; for he would sometimes ride with his wife, and leave them to walk, &c. Arriving at *Panderpur,* they took up their abode in a Brahman's house for the evening and night; during which, PUNDELLY noticed, with some self-abasement, many acts of filial piety and kindness on the part of his host toward his parents, who, with his wife, composed the hospitable family. Early in the morning, PUNDELLY observed three elegant females, attired in white, and richly decorated, performing the several duties of sweeping his host's house, and putting it in order; filling water, arranging the vessels for cooking, sanctifying the eating-place by plastering it with cow-dung, &c.

&c. and, astonished at the sight, he proceeded to inquire who these industrious strangers were, he not having seen over night any such persons of the family: but his inquiries were received with repulsive indignation by the beauteous damsels, who forbad him, "a *chandala*, an ungrateful and undutiful son," &c. to approach or converse with them.

PUNDELLY, humbling himself, solicited to know their name, &c. and learned they were named GANGA, YAMUNI, and SARASWATI, and immediately recognized the triad of river goddesses. More and more astonished, he, after prostration, inquired how it could be that such divine personages, in propitiation of whose favour he, with his family, among thousands of others, undertook long and painful pilgrimages, should descend to the menial occupations he had witnessed. After reproaching him for his undutiful conduct, they replied to this effect: "You have witnessed the filial and dutiful affection of the heads of this family to their aged and helpless parents; for them they seem solely to live, and for them they find delight in toiling; they seek no pleasure abroad, nor do they deem it necessary to make pilgrimages, or even to go to the temples for the purposes of prayer. Know ye that these acts, necessary and holy as they may be, are nevertheless of no avail unless earlier duties have been attended to. Bad men, especially those who neglect their first duties to their parents, to whom all first duties are owing, may pass their whole lives in pilgrimages and prayer, without benefit to their souls. On the contrary, with those who are piously performing those primary duties, the outward ceremonies of religion are of secondary and inferior moment; and even deities, as you have witnessed, minister to their comforts and convenience. He who serves his parents, serves his God through them."

Struck with remorse at this rebuke, PUNDELLY resolved amendment; and dropping his intended pilgrimage, remained at Panderpur, and for a series of years acted in a most exemplary manner toward his parents, exceeding even in attention and duty the pattern of his former hosts: insomuch, that VISHNU inspired him with a portion of his divinity, and he now assumed the name of WITTO'BA. Two wives of VISHNU, in his former *Avatára* of KRISHNA, to which, indeed, this approximates almost to identity, were associated with him in this—RUKMINI and SATYAVA'MA: some give WITTO'BA three wives, adding RADHA to the other two. RUKMINI is represented in the same position as her husband, and has a temple beside his at Panderpur.

I have given this story at length, as related to me, to show that the history of the Hindu gods is sometimes made subservient to the inculcation of moral and social duties; and it is likely that most, if not all, of their mythological fables have allusions creditable to their religion and morality, although, perhaps, not in all cases discoverable.

I recollect, that when inquiring of my *Pandit* the history of this *Avatára*, I wished for more particulars than he had in his recollection, and especially as to the pierced foot; my note of which I deferred till he should consult his books on the subject. Other matters interfered, and the information was not obtained, which I regret; for I do not know of any mention of it in any author; and the following anecdote, coupled with it, renders the history of this *Avatára* the more desirable.

A man, who was in the habit of bringing me Hindu deities, pictures, &c. once brought me two images exactly alike.* Affecting indifference, I inquired of my *Pandit* what *Deva* it was: he examined it attentively, and, after turning it about for some time, returned it to me, professing his ignorance of what *Avatára* it could immediately relate to; but supposed, by the hole in the foot, that it might be WITTO'BA, adding, that it was impossible to recollect the almost innumerable *Avatáras* described in the *Puranas*.

The subject is evidently the crucifixion; and, by the style, of workmanship, is clearly of European origin, as is proved also by its being in duplicate.† These crucifixes have been introduced into India, I suppose, by Christian missionaries, and are, perhaps, used in *Popish* churches and societies: the two in question were obtained in the interior of the peninsula, but I could not learn exactly where: they are well executed, and, in respect to anatomical accuracy and expression, superior to any I have seen of Hindu workmanship.

Having in this article digressed a little from the peradventure dry, but by no means barren, subject of mythology, I will endea-

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* This subject, a crucifix, is omitted in the present edition, for very obvious reasons.—*Ed.*

† The reason why an exact duplicate of an image is a proof of its not being of Hindu workmanship will appear in the description of their mode of casting in metals. First, the artist makes in wax the exact model, in every particular, of his intended subject, be it what it may; whether an image of a deity, or the hinge of a box: over this he plasters a covering of fine clay, well moistened and mixed, leaving an aperture at some part: when dry, it is put on a fire, with the hole downwards, and the wax of course melts out. The plaster is now a mould, and receives at the aperture the molten metal, giving it externally, when cool, the exact form of its own concavity; or, in other words, of its original waxen model. The plaster, or crust, or mould, is now broken, and the image—say—is produced, sometimes sufficiently correct to require no after-polishing. The beautiful specimens of Hindu mythology, cast at *Benares* under the superintendence of Mr. WILKINS and some Pandits, have never since received the least polish or filing, but are now seen at the India House Museum exactly as they made their first appearance from the moulds.

That Hindu casts have but little muscular expression, is not, perhaps, to be considered altogether as defective, or attributed to want of skill in the artists: the human subject with them is rounder and plumper, less marked by angles and muscles, than the hardier and ruder persons of higher latitudes, who, of course, exhibit more "nerve and pith." The models from which Hindu founders have borrowed their forms partake of the roundness of APOLLO, not the muscle of HERCULES.

vour to relieve it by indulging myself, and I hope my reader, with extracting a few lines from the still eloquent, though for ever silenced, pen of the lamented JONES: if, as is probable, they be familiar to him, they cannot be unwelcome: if they be new, they will be the more acceptable. I must premise, that the subject is the philosophy of the Asiatics; and the following passage is illustrative of the ancient morality of the East.—

"Our divine religion, the truth of which (if any history be true,) is abundantly proved by historical evidence, has no need of such aids as many are willing to give it; by asserting, that the wisest men of this world were ignorant of the two great maxims—that we must act in respect of others as we should wish them to act in respect of ourselves—and that, instead of returning evil for evil, we should confer benefits on those who injure us. But the first rule is implied in a speech of LYSIAS, and expressed in distinct phrases by THALES and PITTACUS; and I have even seen it, word for word, in the original of CONFUCIUS, which I carefully compared with the Latin translation. It has been usual, with zealous men to ridicule and abuse all those who dare, on this point, quote the Chinese philosopher; but instead of supporting their cause, they would shake it, if it could be shaken, by their uncandid asperity: for they ought to remember, that one great end of revelation, as it is most expressly declared, was not to instruct the wise and few, but the many and unenlightened. If the conversion, therefore, of the *Pandits* and *Maulavis*, in India, shall ever be attempted by protestant missionaries, they must beware of asserting, while they teach the gospel of truth, what those *Pandits* and *Maulavis* would know to be false. The former would cite the beautiful *Arya* couplet, which was written at least three centuries before our era, and which pronounces the duty of a good man, even in the moment of destruction, to consist, *not only in forgiving, but even in a desire of benefiting, his destroyer—as the sandal tree, in the instant of its overthrow, sheds perfume on the axe which fells it.* And the latter would triumph, in repeating the verse of SADI, who represents *a return of good for good as a slight reciprocity;* but says to the virtuous man, '*Confer benefits on him who has injured thee:*' using an *Arabic* sentence, and a maxim apparently of the ancient Arabs. Nor would the Mussulmans fail to recite four distichs of HAFIZ, who has illustrated that maxim with fanciful but elegant allusions:—

'Learn from yon orient shell to love thy foe,
And store with pearls the hand that brings thee woe:
Free, like yon rock, from base vindictive pride,
Emblaze with gems the wrist that rends thy side:
Mark where yon tree rewards the stony shower
With fruit nectareous, or the balmy flower:
All Nature calls aloud—"Shall man do less
Than heal the smiter, and the railer bless?"

What I have to relate of KANDEH RAO is gathered chiefly from Poona Brahmans; who state, that SIVA became incarnate in this personage for the purpose of destroying an oppressive giant, named MANI-MAL, at a place in the Carnatic, called Pehmer. PARVATI, they say, under the name of MALSARA, accompanied her lord, who appeared as a man clothed in green, (but I have no picture of him so clothed): he is generally represented with PARVATI on horseback, attended frequently by a dog.

The giant MANI-MAL made a most desperate defence against KANDEH RAO's attack, but was at length slain; whereupon all the oppressed subjects of this giant paid adoration to KANDEH RAO, to the number, as the story goes, of seven *Kroor* of people, whence this *Avatára* is called *Yehl-khut: Yehl*, in a dialect of the *Carnatic*, being seven, and *Khut*, or *Koot*, being a *Mahrata* pronunciation of *Kroor*, (100,00,000,) a hundred *lakh*, or ten millions.

A handsome temple, dedicated to the worship of this *Avatára*, is at Tejury, a town of some extent, about thirty miles to the south-east of Poona. I have visited this temple: it is situated in a beautiful country, on a high hill, and has a very commanding and majestic appearance: the temple, walls round, and steps up to it, are well built, of fine stone. Some account was given of it in a former work; wherein is also a relation of the *Murliders*, or musical girls, attached to it, who were said to exceed two hundred in number, and, of course, the most beautiful that can be found—such as I saw were very handsome. A great many Brahmans reside in and about the temple, and more beggars than I ever saw in any one place.

The obtrusive importunity of the beggars prevented my examining this fine temple at Tejury so fully as I wished; indeed, from their officiousness, I could scarcely examine it at all. The *Brahmans* informed me, on subsequent inquiries, that a stone is there, about two feet square, on which are two *Lingas*, one larger than the other, whence KANDEH RAO, and, I suppose, MALSARA, sprung: there are also two images of him, between two and three feet high, one of gold, one of silver; and one of gold, of MALSARA; all richly ornamented on great days, when they are mounted on horseback, or on elephants. If, however, there really be such massive images in metal, they could scarcely be carried by a horse: images of lighter materials are, I apprehend, substituted; or metallic heads are *embodied*, armed, and arrayed with clothes, and thus carried about or exhibited. I have several of these hollow heads, to which bodies, &c. could easily be appended: I have also several brass masks, some as large as a man's face, that may answer, and, peradventure, may have answered, on similar occasions.

Tejury temple is very rich: it is said to expend half a *lakh* (50,000) rupees yearly in the expenses and establishment for

KANDEH RAO: horses and elephants are kept for him; he and his spouse are bathed in Ganges water, rose-water—perfumed with *atr*, and decorated with gems. The revenues, like those of most other temples, are derived from houses and lands given by pious people, and from presents and offerings constantly making by all descriptions of votaries and visitors, according to their means, or their faith, hope, or charity. The *Murliders*, however numerous, are not, perhaps, any expense, but rather a source of revenue, to the temple. At the annual *Tatra*, or fair, which commences on the last day of the dark half or *Chaitra*, (in January,) a *lakh*, or more, of persons visit *Tejury*: it is customary to sacrifice a sheep; and the Brahmans assured me, that twenty, or, on particular years, thirty, thousand are slain on this occasion, and to the honour and glory of KANDEH RAO.

There are few deities more domestically popular, throughout the *Mahrata* countries, than those of the *Avatára* under our consideration; more especially in the districts around *Tejury*, where KANDEH RAO has, I think, his principal temple, and where, indeed, it is said by some, that the incarnation was manifested. In all my images of this *Avatára*, of which I have many, (not fewer than ten,) KANDEH RAO is accompanied by his *Sacti*, under her name of MALSARA, on horseback, and frequently attended by a dog—a singularity that I cannot account for; although, doubtless, a legendary detail will be found of it in some of the poetical romances, the *Puranas*.

In the early part of *Sir* CHARLES MALET'S diplomatic residence at the court of Poona, that government, not, however, without some demur, yielded to his wish of being permitted to reside at a small distance from the city, rather than in the house allotted for his accommodation within its walls, which, indeed, was, I believe, burned down; and he pitched on a spot as delightful, perhaps, as any in the *Mahrata* territory. It is situated, and comprehends the portion of land, between the rivers *Moota* and *Moola*, which form a *junction* of their waters and name at the Residency, hence called *Sangam*; and in the rainy season spread to a great and beautiful mass of water, with ornamented islands interspersed. But I must not trust myself with the description of a spot that I ought to recollect with gratitude, having there formed and cemented some of my most valued and esteemed friendships, and passed, in other respects, a profitable and happy portion of my life. On this lovely spot *Sir* CHARLES MALET and his suite built convenient habitations; but it having been previously occupied by a *Deva*, rudely chiselled in stone, (which pre-occupancy was, I fancy, a cause of the demur on the part of the *Durbar* at allowing an unsanctified association,) and his position interfering with a projected building, it was necessary to remove the god, or want the house; and it was rather apprehended that the stability of the deity could not be brought to yield to the convenience of mortals, those mortals not being

Brahmans. But after a reasonable time taken for deliberating on so important a point, it has yielded, and permission was given to remove the *Deva*; and after, with due *etiquette*, settling the ceremonials of movement, a council of Brahmans directed and assisted in the operation, which was auspiciously performed on a lucky day at a lucky moment, music and various minstrelsy forwarding the harmony of the arrangement—*Sir* CHARLES, of course, not forgetting a seasonable donation to the Brahmans for expiatory oblations, in reference to the possible sin incident to the disturbance, and to holy men and temples, in view to a continuation of the benignant influences of the *Deva* over the favoured spot where he had fixed his shrine. After all, however, he was moved but a few feet—merely from the site of the intended house to the exterior of the surrounding wall, where he still reigns, in a niche, the tutelary *Daemon* of the *Sangam*, and the SYLVANUS of its groves and gardens.

Although, while at Poona, I daily passed close to this *Faun*, for he is situated in a garden between the upper buildings of the Residency and the breakfast-saloon, or hall of audience, at the junction of the waters, and have often seen women adorn it with flowers, and propitiate it by prostrations and prayers, I have yet no account or description of it; nor do I well recollect the name even of our sylvan deity: what I could have any day done, was, as is not unfrequently the case, altogether omitted.

I will give the story of Naneshwer as I find it among my memoranda: it was written down, as related to me by Brahmans, at Poona and Bombay.

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'NANESHWER is an *Avatára* of VISHNU, of recent date; by some stated to have happened twelve hundred, by others, six or seven hundred, years ago, at the village of *Alundy*, about six *kos* (nine miles) eastward from Poona. This village belonged, until lately, to SINDEA; and the English had a detachment of troops there in the late war with that chief.

NANESHWER was a Brahman, living at Alundy, and wrote a great book on religion, metaphysics, theogony, &c. in poetry: he is highly venerated for his learning and piety: his book is named after him, *Naneshweri*; is not scarce; indeed I believe it to be a metrical commentary on the *Gita*. It is said to be a work of such erudition, as not to be fully comprehensible without a knowledge of fifty-six dialects; that number of languages having flowed from the inspired penman through the composition of this work.

In the fulness of time NANESHWER was, as is not very unusual with *Sanyasis*, *Gussains*, or *Yogis*, buried alive at *Alundy*, where his tomb is seen under a splendid temple; and he condescends to appear, for he is not dead, to very pious suppliants: and others he

encourages by spiritual movements. In niches of the temple, or sepulchre, are statues of WITTO'BA and RUKMINI, in stone, handsomely clothed and adorned with jewels; and the tomb is very rich. It is annually resorted to at a sort of fair, called *Jatra*, and is numerously attended from Poona, and from distant temples and towns. I have seen the Peshwa and his court go from Poona in great state; and I have been pressingly invited by Brahmans to visit the shrine, and particularly a wall, that will presently be spoken of; but either had no convenient opportunity, or neglected it till too late: wealthy visitors make handsome presents at the temple: its annual expenses in clothes for WITTO'BA and his spouse, feeding Brahmans, and alms are estimated at about eighteen thousand rupees.

NANESHWER'S father, whose name does not occur, having lost his wife while childless, was grievously afflicted, and vowed to become a *Saniyasi*: after a lapse of some years, he found the report of her death untrue, and recovered her; but having entered on the austerities of his probation, such reunion caused great scandal among the Brahmans, who refused to consider him as one of their holy tribe.

They had now four children, by name NEWRATI-NA'TA, NANESHWER, and SUPANDEVA, sons; and MUKHTYE, or MUKHTEHBYE, a daughter; who were left orphans while young, and were considered by the Brahmans as *Chandalas*, or abominable outcasts, being the offspring of a *Saniyasi*. The poor children were sadly persecuted —could not marry, were not permitted to wear the holy string, and underwent sore mortification; but Providence relieved them from this state, by enabling them to perform several miracles, which satisfied the Brahmans that, although the offspring of a vile connection, they were yet sanctified and holy. One miracle was this:—

As a test, NANESHWER was desired by some Brahmans to endue a male buffalo, that happened to be approaching, with human faculties: he was at this time under reproach that he could not read the *Vedas*, and exclaimed that he would make the buffalo recite from the sacred volume; and he laid his hand on the beast, and commanded it to speak, which it immediately did, and accurately recited such portions of the *Vedas* as the sceptical Brahmans choosed to point out.

Another miracle was the following:—

Attracted by the fame of the miracle just detailed, a holy man, named CHANGA DEVA, or, as the name is pronounced in conversation, CHANGDEO, was coming toward *Alundy* to visit NANESHWER; who, with his brothers and sister, happened to be sitting on a wall: the sister intuitively knew of the approach of the holy man, and apprized NANESHWER of it, and of his business, and described his equipage. On his nearer approach, NANESHWER laid his hand on the wall, and commanded it to bear him and his relatives to their visitor; which, to the astonishment of all, it did, about a quarter

of a coss, into the presence of CHANGA DEVA, who now appeared mounted on a Bengal tiger, and whirling a cobra as a whip. This wall is carefully preserved at *Alundy*, and held in great veneration: it is described to be about twenty feet long, and three feet thick, and seven high.

This CHANGA DEVA was an extraordinary person, having, by his ardent piety, himself performed some miracles, and was supposed to have been presumptuous and arrogant in consequence; and that of the walking wall is thought to have been wrought with the view of checking the progress of his pride: for although performed by a youth, it yet so far exceeded any thing in his power, that he humbled himself to the children; and acknowledging his inferiority, became thenceforth conspicuous for his humility and piety.

This *Avatára* of NANESHWER is very well known, and much respected, at Poona, and all its neighbourhood, and generally in the *Dekhan*, *Kokan*, *Gujerat*, &c.

Of CHANGA DEVA I must also farther remark, that he was of that class which my *Pandit* called Yóga Sáddan, who, by extraordinarily pious pains, obtains miraculous longevity: they prolong their existence, it is hyperbolically said, to some hundreds of years.

The performance of the Yóga Sáddana is believed, without difficulty, by several Brahmans, with whom I have conversed upon it, to be the result of labour and study, superadded to ardent and persevering piety; but, perhaps, owing to want of a common language in which abstract terms could be conveyed, or to their not fully comprehending the theory of this feat, I could never satisfactorily understand how it is performed. As far as I could gather, it is the faculty of drawing, by degrees, all the breath (or, perhaps, the principle of life, or the soul,) into the upper part of the head, and thus continuing for any number of years the aspirant may have previously determined on, or, as others say, in proportion to his piety, in a state of insensible absorption—exempt from the destructive operations of earth or water, but not of fire. The sect called Veiragi are apparently the most frequent and successful practisers of this extraordinary act. One of this description is now (November, 1804,) described to me to be at Poona, of eminent attainment in this line of holiness: he is at present in this state of absorption, in a sitting posture, and is said to be many hundred years old.*

* This kind of austerity is frequently referred to in native works. The operation is thus described. "By restraining the external senses, driving upwards the air in the entrails; stopping the breath which should come through the nostrils, and opening the porous passage in the head, the devotee will hear a divine sound, see the five holy characters, in the shape of a mountain and enter into union with the omnipresent God." Winslow's Tamil Dictionary, Yoga Nilei.—*Ed.*

Into this division of my work I had intended to introduce a few lines on the question of converting the Hindus to Christianity; but so much has been recently said on this warmly-agitated topic, that men's minds can yet be scarcely brought coolly to its consideration. I was desirous to add to the arguments on this head my humble testimony against the ill-timed and ill-directed efforts that have been recently applied, in view to the promotion of so grand a scheme.—But I will leave the good cause in the able hands of *Major* SCOTT WARING, my liberal friend the "Vindicator of the Hindus," and, above all, to the vigilance and exquisite keenness of the Edinburgh Reviewers, whose talents, however reprehensibly applied on some questions, are on this directed to a benefit really national.

Those only who choose wilfully to misunderstand, will affect to suppose, that I, that any Christian, that any good man of any religion, can desire that the Hindus should not be weaned from many enormities unhappily practised among them in the insulted name of, but, in fact, forming no legitimate part even of their, religion—the Sati, deliberate and meritorious suicide, infanticide, and others. So far as relate to our extensive territories, such practices are, or speedily will be, discontinued; and by the diffusion of our influence will happily, with Divine permission, be entirely so. We may hope and expect that many of their fooleries will follow their enormities, and that the great work of eventual conversion to the simplicity and holiness of Christianity may supersede the mummery and idolatry of Hinduism. But this must be the work of time, effected by the conviction resulting from example and instruction; not by *coercion*—a word said to have been used, and its effects enforced, by a dignitary of the English church. He, doubtless, means well; but if it were my misfortune to be in India at the time of acting on such a system, or to have a son or near connection there, I should take the earliest creditable opportunity of urging a withdrawal from the terrible effects that may reasonably be expected to ensue. Without such an interference, so devoutly to be deprecated, I should not see with indifference any material increase of the numbers of our zealous missionaries in India, especially if unwatched by our governments: it would induce me to dispose of my India stock, and to recal my property thence—not perhaps, from the immediate fear of loss from expulsion or extermination, but of disquietudes and tumults, that would tend to lessen its value and its comfortable possession.

The work of the dignified divine that I have alluded to, I have not read; but if he actually uses the word *coercion* in its ordinary acceptation, and means thereby to force the Hindus at once to dismiss their Brahmans, and to renounce their religion, it would be difficult to find terms wherewith adequately to stigmatize so extravagant a proposition—our vocabulary of crazy epithets would be ransacked in vain; and, without meaning to give offence, I should

really deem any one, who could seriously propose such a thing, more becomingly, as more safely, arrayed in a strait-waistcoat than in a surplice—better qualified for *Bedlam* than the pulpit.

Let us hope that the Edinburgh Reviewers will continue to expose, with their accustomed severity, the mummery of methodism; to "throttle the weazel" whenever they can catch it; and to view the grand question of converting the Hindus as progressive and remote; not likely to be brought about by schismatic enthusiasts, whose misapplied zeal must have the effect of hindering, and indefinitely protracting, the fruition of the great and good work that they, no doubt, are earnest to promote.*

* I have not felt myself at liberty to omit the above remarks, because they express the author's opinions on a great public question. The best answer to writers of this school is the present state of India, after fifty years of labour by Missionaries of every denomination.—*Ed.*

# OF KA'MA, THE GOD OF LOVE.

NOTWITHSTANDING the popularity of this deity in India, where, both in poetry and conversation, he is, as in most other refined countries, in person, or by allusion to his attributes and effects, so often introduced, I do not find one representation of KA'MA among my images or pictures; nor do I recollect ever having seen an original of either in India. He is finely sculptured, with all his attributes, on the beautiful pantheistic *choultry* at Madura, built by the munificent TRIMAL NAIK; and a print is given of him—not, however from that source, by SONNERAT, which is copied into KINDERSLEY'S Specimens of Hindu Literature. On the *choultry*, he is, I think, standing, and not mounted on his parrot, as in SONNERAT'S plate. Having no image or picture, I have given no engraving of KA'MA DE'VA; and it is owing to this circumstance, perhaps, that I, at so late a period of my work, introduce to my readers this deity, so important in the real history of man, as well as in poetical and mythological researches. This can have been no designed arrangement; nor has it so much meaning as the distich that it seems to reverse—

> "*Love* seldom haunts the breast where *learning* lies,
> For VENUS sets ere MERCURY can rise."*

I will introduce KA'MA by an extract from the argument prefixed to the hymn addressed to him by *Sir* WILLIAM JONES.

"The Hindu god, to whom the hymn is addressed, appears evidently the same with the Grecian EROS and the Roman CUPIDO: but the Indian description of his person and arms, his family, attendants, and attributes, has new and peculiar beauties.

"According to the mythology of Hindustan, he was the son of MA'YA, or the general *attracting* power, and married to RETI, or *Affection;* and his bosom friend is BESSENT (Vasanta) or *Spring.* He is represented as a beautiful youth, sometimes conversing with his mother and consort in the midst of his gardens and temples; sometimes riding by moonlight on a parrot or lory, and attended by dancing girls or nymphs, the foremost of whom bears his colours, which are a *fish* on a *red* ground. His favourite place of

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* This defect in the original work has been supplied by a plate borrowed from Coleman's "Mythology of the Hindus." It is a very favourite mode of representing the god of love, for I have frequently seen him painted thus by native artists.—*Ed.*

resort is a tract of country round Agra, and principally the plains of Mattra; where KRISHNA also, and the nine *Gopia*, who are clearly the APOLLO and *Muses* of the *Greeks*, usually spend the night in music and dancing. His bow is of sugar-cane, or flowers, with a string formed of bees, and his five arrows, each pointed with an *Indian* blossom of a heating quality, are equally new and beautiful. He has at least twenty-three names, most of which are introduced in the hymn: that of KA'M, or KA'MA signifies desire, a sense which it also bears in ancient and modern *Persian*. And it is possible, that the words *Dipuc* and *Cupid*, which have the same signification, may have the same origin; since we know that the old *Hetruscans*, from whom great part of the *Roman* language and religion was derived, and whose system had a near affinity with that of the *Persians* and *Indians*, used to write their lines alternately forwards, and backwards, as furrows are made by the plough.

The seventh stanza alludes to the bold attempt of this deity to wound the great god MAHA'DE'VA, for which he was punished by a flame consuming his corporeal nature, and reducing him to a mental essence: and hence his chief dominion is over the *minds* of mortals, or such deities as he is permitted to subdue."—Works, Vol. XIII.

" The Indian MA'YA, or, as the word is explained by some Hindu scholars, '*the first inclination of the Godhead to diversify himself*,'—such is their phrase, 'by creating worlds,' is feigned to be the mother of universal nature and of all the inferior gods; as a Kashmirian informed me, when I asked him why KA'MA, or *Love*, was represented as her son. But the word *Máya* or *delusion*, has a more subtle or recondite sense in the *Vedanti* philosophy; where it signifies the system of perceptions, whether of secondary or primary qualities, which the Deity was believed, by EPICHARMUS, PLATO, and many truly pious people, to raise by his omnipresent spirit in the minds of his creatures, but which had not, in their opinion, any existence independent of mind."—JONES. *As. Res.* Vol. I. p. 221.

MA'YA, or A'THI MA'YA, is a name of LAKSHMI: she is thus the general attracting power; the mother of all; the *Sacti*, or *energy*, of VISHNU, the personification of *Spirit*; (*Ma'ya*, both in its subtle and more familiar allusions, has occurred in former pages); she, as *attraction*, unites all matter, producing *love* in animated nature, and, in physics, the harmonization of atoms. KA'MA, or *Love*, is her offspring, and is united in marriage to RETI, or *Affection*, the inseparable attendant on the tender passion; and in friendship to VASANTA, (commonly pronounced BESSENT,) or *Spring*, denoting *Love's* season, both literally in regard to the time when most animals are impregnated and vegetables burst into existence, and metaphorically, touching the early portion of man's passage through

life. We have before noticed the allegory of KA'MA being an *Avatára* or son of KRISHNA, by RUKMINI; other names of VISHNU and LAKSHMI, and a farther instance (see p. 133.) of the correspondence of that goddess with our popular VENUS, the mother of CUPID. Riding, or dancing, by moonlight, allude to the love-inspiring serenity of the time; such nights, about Agra, and in the southern parts of India, affording, after the heat and tumult of the day, a delicious quiet feeling of happiness not easily communicated, nor conceivable by the mere experience of the unsettled cloudy skies of northern latitudes.

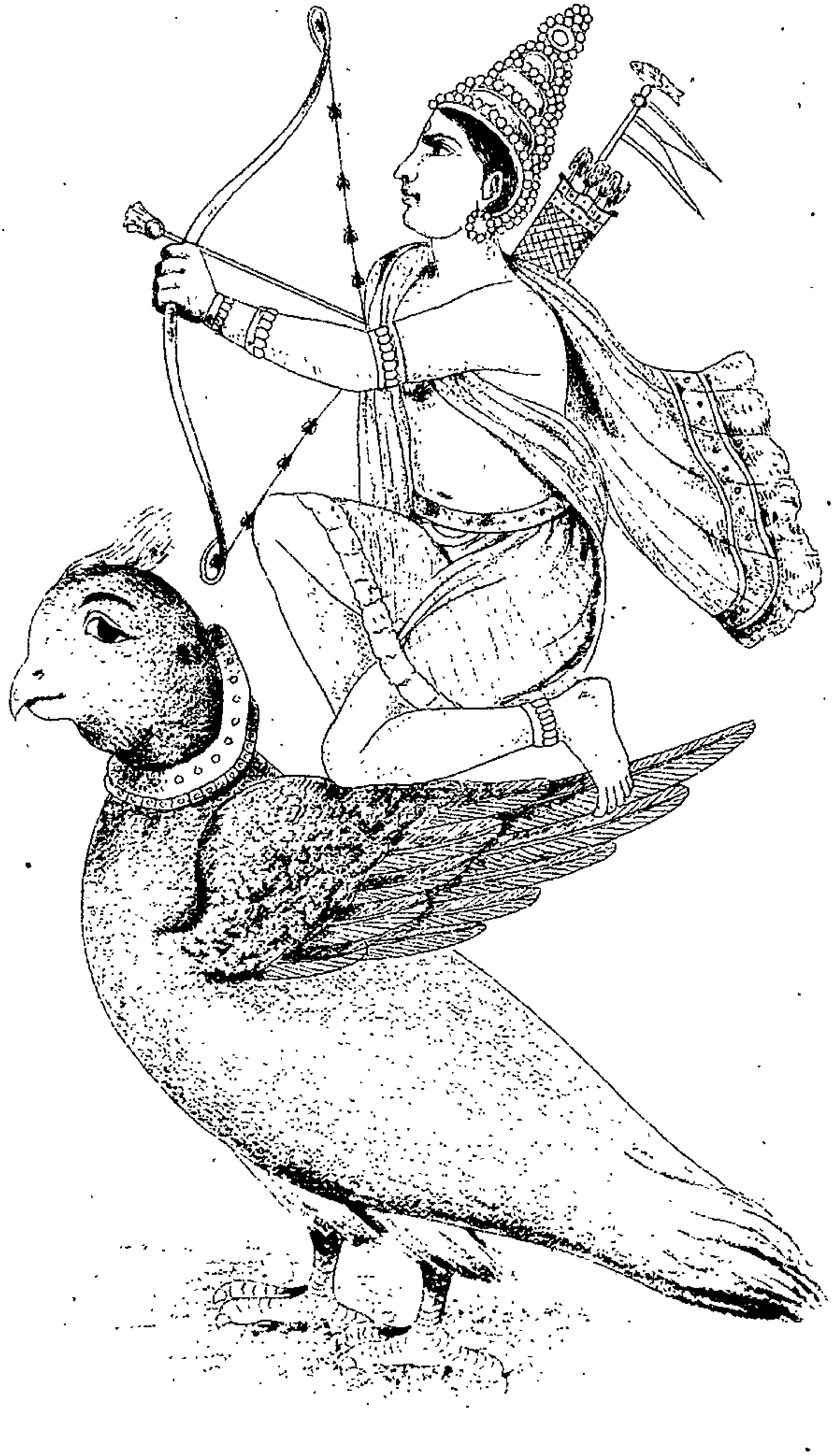
The banner of KA'MA, a *fish* on a *red* ground, and his *váhan*, or vehicle, a parrot or *luri*, have doubtless their allusions; the former possibly to the stimulating nature of that species of food, stirring the blood to aid KA'MA'S ends; and, perhaps, the colouring and extreme beauty of the *luri*, and, like the fish, (and the dove of western mythologists,) its supposed *aphrodisiac* tendency as food, may have had a share in guiding a selection of attributes for the ardent deity. The soft affection and fabled constancy of the dove may have weighed with the Greeks, although constancy may not, perhaps, be, in strictness, a striking characteristic of Love.

SONNERAT says, that the Hindus deified KA'MA (whom he calls MANMATHA;* which is, I suppose, one of his names in the Carnatic,) merely from their *gusto* for voluptuousness: but the fable of his having been reduced from a corporeal nature to a mental essence, prettily inculcates the idea of the progress and refinement of passion, and marks that the mind shares largely in his influence. It must, indeed, necessarily be, that the fabulist who thinks at all deeply, cannot but notice his extensive dominion over both mental and corporeal feelings.

Poets perpetually recur to this mishap of KA'MA; and allusions to it have occurred in some of our earlier pages. Here follows some farther notice of that celebrated event.—

MAHA'DE'VA and PARVATI, playing with dice at the game of *Chaturanga*, disputed, and parted in wrath; and severally performing rigid acts of devotion to the Supreme Being, kindled thereby such vehement fires as threatened a general conflagration. The *Dévas*, in great alarm, hastened to BRAHMA, who led them to MAHA'DE'VA, and supplicated him to recal his consort; but the wrathful god answered, that she must return to him of her own free choice. They accordingly deputed GANGA, the river goddess, who prevailed on PARVATI to return to her husband, on the condition that his love for her should be restored. The celestial mediators then employed KA'MA-DE'VA, who wounded SIVA with one of his flowery arrows; but the angry deity reduced the god of love to ashes. PARVATI, soon after, presented herself before SIVA in the

* "He who confounds the mind."—*Ed.*



semblance of a *Kira'ti*, a daughter of a mountaineer; and seeing him enamoured of her, assumed her own shape, and effected a reunion: and in the place of reconciliation a grove sprang up, which was named, from the impression which her appearance there made on the uxorious deity, *Ka'mavána*, or the *wood of desire*. The relenting SIVA consoled the afflicted RETI, the widow of KA'MA, by assuring her that she should rejoin her husband, when he should be born again in the form of PRADYAMNA, son of KRISHNA, and put SAMBARA to death. This favourable prediction was in due time accomplished; and PRADYAMNA was seized by the demon SAMBARA, who placed him in a chest, and threw it into the sea. The chest was swallowed by a large fish, which was caught and carried to the palace of the tyrant, where the unfortunate RETI had been compelled to menial service: it fell to her lot to open the fish, and finding the chest and its contents, she nursed the infant in private, and educated him until he had sufficient strength to destroy the malignant SAMBARA. He had before considered RETI as his mother; but their minds being now irradiated, the prophetic promise of MAHA'DE'VA was remembered, and the god of love was reunited to the goddess of pleasure.

In the Ramayána, (Book i. sect. 22.) the resentment of MAHA'DE'VA is thus noticed: " KANDARPA, the wily one, wounding ST'HA'NU, the lord of the gods, while, with uplifted arm, he was engaged in sacred austerities, met the desert of his crime from the eye of the great RUDRA—all his members, being scorched with fire, fell from his body; he was thence called ANANGA (bodiless), and the place where it happened, *Ka'ma* (Desire)."—Page 179.

We will here notice some of the names of KA'MA, and then some farther particulars respecting his attributes and character.

KA'MA-DE'VA, or, corruptly, KAMDEO, is merely the god of love or desire. MAKARA-KE'TU alludes to the fish, *Makara*, in his banner: *ke'tu*, I believe, is a banner. KANDARPA means love: and KANDAPA-KE'TU is another of his names. PUSHPA-DHANVA, with the flowery bow. MARA. ANANGA, the incorporeal. SMARA, the ideal, as the son of MA'YA, or *illusion*. MATHAN, or MATHANA, are names derived, I imagine, from a root signifying both *sweetness* and *intoxication*: honey is called *med*, or *mud*; so is intoxication. His name of PRADYAMNA, son of KRISHNA and RUKMINI, has been noticed: ANIRUDHA was his son, whose adventures with USHA are the subject of a pretty tale, and a very interesting drama.

In the beautiful pastoral drama of JAYADEVA, called *Gita Govinda*, so often extracted from on former occasions, allusions frequently occur to KA'MA and his attributes. RADHA is thus described bewailing the absence of her beloved KRISHNA :—

" Fresh arrows of desire are continually assailing her, and she forms a net of lotos leaves as armour for her heart, which thou, O

KRISHNA! alone shouldst fortify. She makes her own bed of the arrows darted by the flower-shafted god; but when she hoped for thy embrace, she had formed for thee a couch of their soft blossoms. She draws thy image with musk in the character of the deity with five shafts, having subdued the *Makara,* and holding an arrow tipped with an *amra* flower."

The *Makara* is said to be the horned shark: it is a name also of the zodiacal sign *Capricorn,* which is sometimes seen to terminate in the tail of a fish; but I know not if any inference can be thence drawn; nor do I know the legend of KA'MA'S "subduing the *Makara,*" as alluded to in the above quotation.

The inhabitants of India, whether Hindu or Mussulman, may be generally called a salacious race; and cunning and itinerant quacks avail themselves, as in other countries, of the follies and propensities of their wealthier brethren. One of this description, some years ago, pretended to possess a portion of a wonder-working fish, that he called *Mahi Sukkhun khur*; a name that may be traced to KA'MA'S fish, both as to family and effect. Be that as it may, I have been told, that impotent and old men, who, in India, I think, more than elsewhere, are prone to "envying every sparrow that they see," seek with avidity this rare invigorating drug; and, at Poona, I heard, that NANA FIRNAVEESE, attracted by the fame of a Mahomedan traveller, who possessed a piece of it, was in treaty for its purchase at an enormous price, but prudently made a previous reference to some gentlemen at the English Residency for their opinion of its powers; and, on being discouraged, declined the offered bargain. I lately, however, learned, that this was a trick played on NA'NA by some Mahomedan gentleman. Having occasion, recently, to write to a Poona friend, settled in England, I mentioned, and made some inquiries after, this fish; and it happened that a Moghul gentleman, who was one of the party at Poona that, so many years back played this trick on NA'NA, was at the time on his travels in Europe, and, when my letter arrived, on a visit at my friend's house. The story had been long forgotten, and was thus, by a strange coincidence, called to the recollection of several former residents at Poona.

KA'MA'S *five* arrows are each tipped with the blossom of a flower, which is devoted to, and supposed to preside over, a sense: the flowers are of a heating, inflaming quality; and are named, and well described, in these lines of the hymn, which paint VASANTA preparing the bow and shafts for his mischievous friend—

"He bends the luscious cane, and twists the string
With bees, how sweet! but, ah! how keen their sting!
He with five flow'rets tips thy ruthless darts,
Which through five senses pierce enraptur'd hearts:
Strong *Chumpa,* rich in odo'rous gold;
Warm *Amer,* nurs'd in heavenly mould;

Dry *Nagkeser*, in silver smiling;
Hot *Kitticum*, our sense beguiling;
And last, to kindle fierce the scorching flame,
*Love's shaft*, which gods bright *Bela* name."

The *Chumpa*, or *Champa*, more classically called *Champaka*, is a *polyandrian polygynian* flower; the *Micheha* of European botanists: it is of two sorts, white and yellow; small, and in its foliage like an expanded rose-bud. Gardeners make, and expose in the shops, chaplets and long strings of the blossoms, which loose women, on the supposition that its fragrance excites favourable sensations in the votaries of KA'MA, decorate their hair with, and wear round their necks: its potency is, however, so great, that nerves unaccustomed to it can scarcely bear its odour within doors. Another flower, commonly called *mugri*, or *mogry*, is of the same description, and may, perhaps, be oné of those classically named in the hymn.

The fragrance of the *Chumpa* is so very strong that bees refuse to extract honey from it, a circumstance that could not escape the keen eye of the Hindu poets; and they accordingly feign the *Chumpa* to be sadly mortified at this neglect. They have, however, afforded it consolation, by dedicating it to KRISHNA, the black deity; as they, contrary to some European poetical naturalists, consider the union of yellow and black peculiarly beautiful. KRISHNA is mostly seen profusely decorated with garlands of flowers. The *Chumpa* is farther consoled by the preference it has obtained in bedecking the glossy locks of black-haired damsels, as just noticed; also in the following stanza, literally translated from the *Sanskrit*:—

"That thou art not honoured by the ill-disposed bee, why, O *Champaka!* dost thou so heavily lament? The locks of lotos-eyed-damsels, resembling-the-fresh-dark-clouds adorning-the-sky; let these embellish thee."—*As. Miscellany*, Vol. II.

I will here add another couplet, from the same work, a translation from the *Birj* dialect; premising, that Hindu ladies sometimes wear a little mirror, called *chury*, of polished metal, in a ring on the thumb, and that the *lotos* is the emblem of female beauty.

KRISHNA, who had concealed his passion from the parents of a damsel whom he secretly visited, unfortunately chanced to find her in the midst of her relations: how great his distress! He was averse to departing without expressing his passion—words were debarred—both were embarrassed—love prompted.

"He, with salute of deference due,
A *lotos* to his forehead prest;
She rais'd her mirror to his view,
And turn'd it inward to her breast."

The *Amer*, mentioned in the extract from the hymn, is also called *Amra*, and *Amla*, and is said by some to be the *mangoe* flower.

"*Dry Nagkeser*" is also called *Kesara*: it is a handsome flower, with yellow and white petals. The *Béla* is a beautiful species of jasmin.

Among a refined people, advantageously situated in a low latitude, we naturally expect to find love, in its vast variety of relations, no inconsiderable portion of their occupation and amusement. Books and tales on amatory topics are very abundant; and, in common life, allusions are constantly occurring to KA'MA and his excitations. It will be recollected, that KA'MA is the son of KRISHNA; who, being VISHNU, is called, in the second stanza of the ode that I am about to introduce, as he is in former pages, MADHAVA. The three first stanzas of the ode consist chiefly of compound words, forming names of KA'MA: for instance—PUSHPADANVA, with a flowery bow; MAKARA KETU, fish-bannered, &c.

On the 13th and 14th of the first half of the month *Chaitra*, which must be about the full moon, a festive jollity, with music and bathing, is held in honour of KA'MADEVA: on which occasion, the following is a popular canticle. "1. Hail, god of the flowery bow: hail, warrior, with a fish on thy banner; hail, powerful divinity, who causeth the firmness of the sage to forsake him, and subduest the guardian deities of the eight regions! "2. O KANDA'RPA! thou son of MADHAVA! O MARA! thou foe of SAMBARA! Glory be to thee, who lovest the goddess RETI; who springest from the heart! "3. Glory be to MADANA; to KA'MA; to him who is formed as the God of gods; to him, by whom BRAHMA, VISHNU, SIVA, INDRA, are filled with emotions of rapture! "4. May all my mental cares be removed! all my corporeal sufferings terminate! May the object of my soul be attained, and my" (—and, gentle reader, thy—) "felicity continue for ever."—*As. Res.* Vol. III. p. 278*.

* Amongst the Tamils, or people of Madras and the further south, the Dolotsva, or Swing Festival, does not occur until about a month later; but on the fifteenth of Phálguna (15th March) they have a celebration more analogous to the Holi of Hindustan, and which is no doubt a genuine fragment of the primitive institution, the adoration of the personified Spring as the friend and associate of the deity of love. The festival of the full moon of Phálguna is the Káma-dahanam, the burning of Kámadeva, whose effigy is committed to the flames. This is supposed to commemorate the legend of Káma's having been consumed by the flames which flashed indignant from the eye of Siva, when the archer god presumed to direct his shaft against the stern deity, and inflame his breast with passion for Párvati, the daughter of the monarch of the Himálaya mountains. Kámadeva was reduced to a heap of ashes, although he was afterwards restored to existence by the intercession of the bride of Mahádeva. The bonfires in the Deckan are usually made in front of the temples of Siva, or sometimes of Vishnu, at midnight, and when extinct the ashes are distributed amongst the assistants, who rub them over their persons. The scattering of the abíra, the singing and abuse, and the ordinary practices of the festival in upper India, are also in use in the South.

The prominence given to Kámadeva at this season by the Tamil races, and their preserving some remnant of the purport of the primitive festival, are the more interesting, that little or no trace of the chief object of worship is preserved in upper India. Kámadeva and Vasanta are quite out of date, and legends of a totally different tendency have been devised to explain the purpose of the bonfire and the effigy exposed to it." Wilson's Works, ii. 239.—*Ed.*

# LINGA.—YONI.

[It is thought by some learned Orientalists that the worship of Siva, especially in the form of the *Linga*, is a remnant of the anti-Brahmanical religion of India. For such an opinion there are very strong reasons. The Linga has no resemblance to the ancient emblems of the Brahmans, and no natural alliance with the elemental worship of the Vedas. The principal seats of the *Linga* worship are in the North-East and South of India, parts furthest removed from the early Brahmanical settlements, and in which the influence of the hierarchy has been considerably modified by existing institutions. Further the adherents of this worship are for the most part Sudras, and its priesthood is selected from the Pariahs.

Dr. Muir quotes two texts from the Rig Veda which are capable of an interpretation that would refer them to the worship of the *Linga*; " may the glorious Indra triumph over hostile beings; let not those whose god is the *S'is'na* (membrum virile) approach our sacred ceremony."

" Desiring to bestow strength in the struggle, that warrior (Indra) has besieged inaccessible places, at the time when, irresistible, slaying those whose god is the *S'is'na*, he, by his force, conquered the riches of the city with a hundred gates."*

The passages thus translated bear a very clear reference to the *Linga* as a deity reverenced by the aborigines who were ever at war with the power and religion of the Brahmans. But the phrase " whose god is the S'is'na" admits of other renderings : Sáyana, the commentator refers it simply to habitual unchastity. The evidence therefore of these passages as to the existence of a Phallic worship amongst the pre-Aryan inhabitants of India is inconclusive; it is of some weight, however, in connection with the arguments previously advanced.

In the Mahábhárata however there are several references to the *Linga;* one specimen of which, I annex.

We have not heard that the *Linga* (male organ) of any other person is worshipped by the gods. Declare, if thou hast heard, what

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* Muir's Sanscrit Texts, IV, 345, 346.

other being's *Linga* except that of Mahesvara is now worshipped, or has formerly been worshipped by the gods ? He whose *Linga* Brahma and Vishnu and thou (Indra), with the deities, continually worship, is therefore the most eminent. Since children bear neither the mark of the lotus (Brahma's) but are marked with the male and the female organs,—therefore offspring is derived from Mahesvara. All women produced from the nature of Devi as their cause, are marked with the female organ, and all males are manifestly marked with the *Linga* of Hara. He who asserts any other cause than Isvara (Máhadéva) or [affirms] that there is any [female] not marked by Devi in the three worlds, including all things moveable or immoveable, let that fool be thrust out. Know every thing which is male to be Isana, and all that is female to be Vema, for this whole world moveable and immoveable, is pervaded by [these] two bodies."*

But it is far from certain how far these passages are genuine or in what age they were written. In the Uttara Kanda of the Rámáyana the following lines occur. "Wherever Rávana, lord of the Rácsasas went, a golden *Linga* was carried thither. Placing that *Linga* in the midst of a pedestal of sand, Rávana worshipped it with incense and flowers of ambrosial odour."

Taking these quotations from the Epic poems together, all that can be safely acquired from them amounts to this, that the *Linga* was regarded with reverence at a very early period, before or at the commencement of the Christian Era. Nor should it escape observation that in the last quotation the worship of this symbol is attributed to the representative of the anti-Brahmanical tribes of the South.

In the denominational jealousy which gave rise to the Puránas, the *Linga* worship assumed its part and found its exponents. The Linga Purána advocates the worship of Siva in various forms. "Although, however, the *Linga* holds a prominent place amongst them, the spirit of the worship is as little influenced by the character of the type as can well be imagined. There is nothing like the Phallic orgies of antiquity ; it is all mystical and spiritual." This work cannot be dated earlier than the ninth century, and may have been compiled considerably later.†

There can be no doubt that at the time of the Mohammedan invasion, the worship of the *Linga* was common all over India. Twelve principal symbols were set up at widely distant places, which were objects of especial veneration. One was situated at Ramiseram in the extreme south. The idol destroyed by Mahmud of Ghizni, at Somanath in Guzerat was one of these Lingas. An old Mohammedan tells a very plain story of the matter. The idol he

* Muir's Sanscrit Texts, IV. 160, 167, 343.
† Vishnu Purána, Int. XVIII.

tells was of polished stone; Mahmud broke it in pieces and sent some of the fragments to Ghizni. Mill in his History of India has improved upon this; the head is shattered; the face disfigured; the hands broken off; and from the belly, untold measure of gems and jewels is poured out at the feet of the fierce iconoclast. There was nothing at the bottom of that fine story but a shaft of black granite some seven feet high, such as one may see any day in the open fields in Tanjore;—a good large *Linga.*

At the present day, in the philosophy of the Saiva sect, the organs, functions and process of generation are severally spoken of as *Lingas* and are made to correspond with the several stages by which the soul is freed from pollution and prepared for absorption into the deity. Popularly, Siva is said to be worshipped by a *Linga* existing only as an image in the mind: by a stone representation or by a pebble, found in the Narbudda. Any natural formation of earth or rock which approaches the *Linga* in resemblance is regarded with great veneration and is called *Súyambu Linga* or a natural *Linga*, and consequently superior in sanctity to one formed by the hand of man.—*Ed.*]

The mystery in which the real history of these emblems of nature is veiled, renders it extremely difficult to give a clear account of the origin or tendency of the rites by which we see their votaries honour them. That they had their origin in nature and innocence we may admit, without admitting likewise of the propriety of their continuance to a period when nature and innocence are no longer seen unsophisticated: knowing, however, so little of the genuine history of these rites and symbols, it is but a reasonable extension of charity to suppose that their origin was philosophical, though mysterious, and that their observance, although offensive, is not criminal.

It is some comparative and negative praise to the Hindus, that the emblems, under which they exhibit the elements and operations of nature, are not externally indecorous. Unlike the abominable realities of Egypt and Greece, we see the *Phallic* emblem in the Hindu Pantheon without offence; and know not, until the information be extorted, that we are contemplating a symbol whose prototype is indelicate. The plates of my book may be turned and examined, over and over, and the uninformed observer will not be aware that in several of them he has viewed the typical representation of the generative organs or powers of humanity. The external decency of the symbols, and the difficulty with which their recondite allusions are discovered, both offer evidence favourable to the moral delicacy of the Hindu character.

I am not, however, prepared to deny the appearance, in many instances, of strong evidence to the contrary: the disgusting faithfulness of natural delineations, and the combinations so degrad-

ing to human nature, observable on some of the temples and sacred equipages of the Hindus, are, as I have had occasion to detail at some length in another work, deeply offensive to common delicacy and decency. And I continue of opinion, that such objects of depravity, continually offered to juvenile contemplation, cannot fail of exciting in such untutored, especially female, minds, ideas obnoxious to the innocence we love to think an inmate there.

It does not occur to me that I ever saw the obscenities I advert to in any place north of the river *Krishna*, nor, indeed, to the north of the *Tambadra*; and I record with pleasure, that, among the hundreds—I may say thousands, of mythological subjects, in the form of images, pictures, &c. that have passed under my hand and eye within the few last years of my residence in India, not one was in any degree offensive to decency. Such images are never, I believe, seen in India; at any rate, they are very uncommon, or, among so many subjects as were brought or sent to me from almost every part of the country, some instances of their existence must have occurred. One subject, indeed, that I brought to England, may be adduced as a counter argument: it is, to be sure, rather of a civil or historical, than of a mythological, nature.*

The subject of the *Linga* and *Yóni* being in itself very curious, and the difficulty of obtaining authentic information thereon evident, I shall take the liberty of borrowing at some length from the learned and ingenious Dissertation, by Mr. WILFORD, "On *Egypt* and the *Nile*, from the sacred books of the Hindus," in the third volume of the *Asiatic Researaches*, an interesting portion, illustrating the dark subjects in question; or if not fully illustrating them, showing, at any rate, their mysteriousness, and the wildness of the allegories referring to them, which even his power of research seems scarcely competent to reach.

"*Yavana* is a regular participle form of the root *yu*, *to mix*; so that *yavana*, like *misra*, might have signified no more than a mixed people. But since *Yóni*, or the *female nature*, is also derived from the same root, many *Pandits* insist that the *Yavanas* were so named from their obstinate assertion of a superior influence in the *female* over the *Linga*, or *male nature*, in producing a perfect offspring. It may seem strange that a question of mere physiology should have occasioned, not only a vehement religious contest, but even a bloody war; yet the fact appears to be historically true, though the Hindu writers have dressed it up, as usual, in a veil of extravagant allegories and mysteries which we should call obscene, but which they consider as awfully sacred. They represent NARAYANA, *moving* (as his name implies) *on the waters*, in the character

* Indecent representations are very numerous all over south India. In images, pictures, carvings and sculptures, I have met with them in the best known shrines of south India as well as in remote villages and by the way side.—*Ed.*

of the *first male*, and the *principle* of all nature, which was wholly surrounded in the beginning by *Tamasa*, or *darkness*: the *chaos*, or primordial night of the Greek mythologists, and, perhaps, the *Thaumaz*, or *Thamas*, of the ancient *Egyptians*. The *chaos* is also called PRAKRITI, or crude nature; and the male deity has the name of PURUSHA, from whom proceeded *Sacki*, or *power*, which, when it is ascribed to the earth, in contradistinction to the water, is called *Ahara-Sacki*, or the *power of containing, or conceiving;* but that power, in its first state, was rather a *tendency* or *aptitude*, and lay dormant, or inert, until it was excited by the *bija*, or vivifying principle, of the plastic ISWARA. This *power*, or aptitude of nature, is represented under the symbol of the *Yóni*, or *Bhaga*, while the animating principle is expressed by the *Linga*. Both are united by the creative power of BRAHMA; and the *Yóni* has been called the navel of VISHNU—not identically, but nearly: for though it is held in the *Vedanta*, that the divine spirit penetrates or pervades all nature, and though the *Sacki* be considered as an emanation from that spirit, yet the emanation is never wholly detached from its source; and the penetration is never so perfect as to become a total union or identity. In another point of view, BRAHMA corresponds with the CHRONOS, or Time, of the Greek mythologists: for through him generations pass on successively; ages and periods are by him put in motion, terminated, and renewed; while he dies and springs to birth alternately; his existence, or energy, continuing a hundred of *his* years, during which he produces and devours all things of less longevity. VISHNU represents *Water*, or the *humid principle;* and ISWARA, *Fire* which re-creates or destroys as it is differently applied. PRIT'HIVI, or *Earth*, and RAVI, or the *Sun*, are severally *trimurtis*, or *forms*, of the three great *powers*, acting jointly and separately, but with different natures and energies; and by their mutual action, excite and expand the rudiments of material substances. The word *múrti*, or *form*, is exactly synonymous with εἴδωλον, and, in a secondary sense, means an image; but, in its primary acceptation, it denotes any *shape* or *appearance* assumed by a celestial being. Our vital souls are, according to the *Vedanta*, no more than images, or εἴδωλα of the Supreme Spirit; and HOMER placed the *idol* of HERCULES in *Elysium*, with other deceased heroes, though the god himself was at the same time enjoying bliss in the heavenly mansions. Such a *múrti*, say the Hindus, can by no means affect with any sensation, either pleasing or painful, the being from which it emanated; though it may give pleasure or pain from collateral emanations from the same source. Hence they offer no sacrifices to the Supreme Essence, of which our souls are *images*, but adore him with silent meditation; while they make frequent *hómas*, or oblations, to fire, and perform acts of worship to the *Sun*, the *Stars*, the *Earth*, and the powers of *Nature*, which they consider as *múrtis*, or images; the same in kind as ourselves, but transcendently higher in degree. The Moon is also a great object of their adoration; for though they consider the Sun and the Earth

as the two grand agents in the system of the universe, yet they know their reciprocal action to be greatly affected by the influence of the lunar orb, according to their several aspects, and seem to have an idea of *attraction* through the whole extent of nature. This system was known to the ancient *Egyptians*; for, according to DIODORUS, Book I. their VULCAN, or *elemental fire*, was the great and powerful deity whose influence contributed chiefly towards the generation and perfection of natural bodies; while the Ocean, by which they meant water in a collective sense, afforded the nutriment that was necessary; and the earth was the capacious receptacle in which this grand operation was performed. Hence ORPHEUS described the earth as the *universal mother*; and this is the true meaning of the *Sanskrit* word *amba*. Such is the system of those Hindus who admit an equal concurrence of the two principles; but the declared followers of VISHNU profess very different opinions from those adopted by the votaries of ISWARA. Each sect is also subdivided according to the *degree* of influence which some of them allow to be possessed by that principle, which, on the whole, they depreciate: but the pure *Vaishnavas* are, in truth, the same with the *Yonijas*.

"This diversity of opinion seems to have occasioned the general war which is often mentioned in the *Purânas*, and was celebrated by the poets of the West as the basis of the Grecian mythology: I mean that between the gods, led by JUPITER, and the giants, or sons of the earth; or, in other words, between the followers of ISWARA and the *Yonijas*, or men produced, as they asserted, by PRIT'HIVI, a power or form of VISHNU; for NONNUS, *Dionys.* Book XXXIV. V. 241. expressly declares, that the war in question arose between the partizans of JUPITER and those *who acknowledged no other deities than Water and Earth*. According to both NONNUS and the Hindu mythologists, it began in India, whence it was spread over the whole globe; and all mankind appear to have borne a part in it.

"These religious and physiological contests were disguised in Egypt and India under a veil of the wildest allegories and emblems. On the banks of the Nile, OSIRIS was torn in pieces; and on those of the Ganges, the limbs of his consort, ISI, or SATI, were scattered over the world, giving names to the places where they fell, and where they are still superstitiously worshipped. In the *Sanskrit* book, entitled *Maha Kala Sanhita*, we find the *Grecian* story concerning the wanderings of BACCHUS; for ISWARA, having been mutilated through the imprecations of some offended *Munis*, rambled over the whole earth bewailing his misfortune: while ISI wandered also through the world, singing mournful ditties in a state of distraction. There is a legend in the *Servarasa*, of which the figurative meaning is more obvious. When SATI, after the close of her existence as the daughter of DAKSHA," (see p. 106.) "sprang again to life in the character of PARVATI, or *Mountain-*

*born*, she was reunited in marriage to MAHA'DE'VA. This divine pair had once a dispute on the comparative influence of sexes in producing animated beings; and each resolved, by mutual agreement, to create apart a new race of men. The race produced by MAHA'DE'VA was very numerous, and devoted themselves exclusively to the worship of the male deity; but their intellects were dull, their bodies feeble, their limbs distorted, and their complexions of different hues. PARVATI had at the same time created a multitude of human beings, who adored the female power only; and were all well shaped, with sweet aspects and fine complexions. A furious contest ensued between the two races, and the *Lingajas* were defeated in battle. But MAHA'DE'VA, enraged against the *Yonijas*, would have destroyed them with the fire of his eye, if PARVATI had not interposed, and appeased him: but he would spare them only on condition that they should instantly quit the country, to return no more And from the *Yóni*, which they adored as the sole cause of their existence, they were named *Yavanas*.

"It is evident that the strange tale from the *Servarasa* was invented to establish the opinion of the *Yonyancitas*, or votaries of DEVI, that the good shape, strength, and courage, of animals depend on the superior influence of the female parent, whose powers are only excited, or put into action, by the male *aura*. But the *Lingancitas* maintain an opposite doctrine; and proofs in support of their opinion might be brought, from many examples in the animal and vegetable worlds. There is also a sect of Hindus, by far the most numerous of any, who, attempting to reconcile the two systems, tell us, in their allegorical style, that PARVATI and MAHA'DE'VA found their concurrence essential to the perfection of their offspring; and that VISHNU, at the request of the goddess, effected a reconciliation between them: hence the *navel* of VISHNU, by which they mean the *os tincæ*, is worshipped as one and the same with the sacred *Yóni*."

The *Linga*, the immediate type of the *Regenerator*, SIVA, is generally represented in mystical conjunction with both the *Yóni* and *Argha*; and perpetually offers itself to the investigator of Hindu mythology whenever he has occasion to contemplate the nature and attributes, or inspect images or pictures, of MAHA'DE'VA. Among mine are numerous representations of the *Linga* so conjoined, in various forms, simple and compounded.

I have a cast in brass containing the following groups. In the centre is the *Linga*, &c. with the bull kneeling in its front, opposite to GANE'SA, who faces the spectator, having a cup, out of which he is eating, in one hand, and a ball, or cake, in another: two uplifted hands hold a book and fan, as I can determine by referring to similar and more perfect subjects, but which in the cast, look more like two birds. On his right is a female, with a spouted

vessel in one hand and a cup in the other, noted in my memoranda as PARVATI: on her right, BALA KRISHNA, in an infantine attitude. On the other side of *Nandi*, or the bull, is *Naga;* his hooded head upreared; his length coiled under him: in his front is a cup: on his right, ANNA PURNA, in her usual attitude. On her right are five heaped balls, called *pancha pinda*; typical, I have been instructed, of GANE'SA, DE'VI, SU'RYA, and VISHNU, who, placed together, form a base for the central one, resting equally on them, a symbol of MAHA'DE'VA.

This description of image, I learn, is chiefly used by Brahman females for their daily oblations of prayer, and offerings of flowers and fruits: about Poona they call it Gowri; and the adoration, Gowri Puja: This subject would answer for the usual prayers for children to the *Linga*; to GANE'SA, for prudence and propriety of conduct; to ANNA PURNA, for daily bread, &c. I have others, where, as in this, the figures are cast with the throne, and the deities and objects contained within it nearly the same, but differently placed: in some, *Naga* seems the chief; and such are, I believe, more particularly invoked in cases of ill health. Images of *Naga* are very common: some, where he overspreads the *Linga* or *Nandi*, or both; others, where his folds form a pedestal for either of them; and others, where the upper surface of the folds is flat for receiving an image, his head, overspreading, forming a canopy.

Lustral ceremonies are deemed very important by Brahmans, and are attended to, as prescribed in their books, with a degree of minute particularity that cannot but appear ridiculous to those not interested or informed in the points to which such lustrations are supposed to have reference. Images are frequently bathed with water, oil, &c. indeed there is no end to lustral ceremonies: to which the Romans also gave the greatest attention. *Lingas* are constantly washed: I will not offer an opinion, whether the goddess NUNDI'NA, of the *Romans*, who presided over the lustral purification of infants on the *ninth* day of their age, have any probable connection with *Nandi*, that we have recently so often had occasion to notice as an attendant on the *Linga* and *Yóni*—objects peculiarly connected with lustral ceremonies; or with NANDINI, a cow frequently spoken of. NUNDI'NA, I should imagine, was, from her office, a form of DIANA, who appears so often identified with DE'VI, whose relationship to *Nandi* we have frequently shown: in some ceremonies dedicated to her, the *ninth* day is particularly marked.

In a great many ceremonies, lustrations make a part: spoons and *Arghas* are therefore in extensive use. The *Argha* in a circular form, when, however, I have mostly heard it called *Pátra*, is an attribute of DE'VI: it is sometimes called *pan pátra*, and is seen in many of our plates, borne by her and others of her family, apparently both as a drinking and a ceremonial utensil. The infant

**Krishna** was conveyed over the Yamuna in a flat domestic utensil, that mystic sectarists would not see merely as such. A similar vessel, filled with various animals, in Plate XXXV. would, in like manner, be deemed by such visionaries as an epitome of the world. Narayana in his watery cradle, as seen in Plate XIV. is a most mystical and profound subject: his boat-shaped *Argha*, its rim, its termination; the endless figure he assumes by the puerile conceit of putting his toe in his mouth, symbolical of eternity, furnish enthusiasts with fancies of a corresponding description—that is, endless, and puerile. The cradle is also styled *vát-pátra*, meaning of the leaf of the sacred *pipala*; and *pan-patra*, or leafy vessel; as well as *Argha-patra*, and by each of the words forming the last. In marriage, and in funereal ceremonies, as well as in that copious sacrifice of *Srad'ha*, an *Argha* is an indispensable utensil.—See *As. Res.* Vol. VII. Art. viii. and ix. by Mr. Colebrooke, who, in those, and in his other curious essays on the religious ceremonies of the Hindus, &c. has thrown a strong ray of light on a subject heretofore very obscure, and that still stands in need of his farther investigation.

The *Linga* is likewise seen in most of the plates referred to in the preceding paragraph, and in many others of our work. Plate XII. shows a pious female in silent adoration of a *Linga*. Plate XXII. and others, exhibit *Lingas*, &c. connected with the adoration of the *Regenerator*, Siva, or his *Sakti*, or *Energy*, Parvati.

At the very extremity of a promontory on the island of Bombay, called *Malabar Point*, is a cleft rock, a fancied resemblance of the *Yóni*, to which numerous pilgrims and persons resort for the purpose of regeneration by the efficacy of a passage through this sacred type. This *Yóni*, or hole, is of considerable elevation, situated among rocks, of no easy access, and, in the stormy season, incessantly buffeted by the surf of the ocean. Near it are the ruins of a temple, that present appearances warrant us to conclude was formerly of rather an elegant description. It is said, with probability, to have been blown up by gunpowder, by the pious zeal of the idol-hating *Portuguese*, while Bombay was under their flag. Fragments of well-hewn stone are now seen scattered over and around its site, having a variety of images sculptured on their surface: many of those most useful in building have been carried away by the Hindus to help their erections in the neighbouring beautiful *Brahman* village, its fine tank, and temples.* With the

* The village here noticed is a pretty specimen of unsophisticated Hinduism; for although situated on the populous island of Bombay, it enjoys a degree of tranquil repose that is rarely contemplated. It contains several temples, and is built round a fine tank, or piece of water, of considerable extent, with broad flights of steps down to the water at the north and south ends, having also steps at convenient situations at the sides. Brahmans are here found leading the life they love, although it would not, perhaps, be much relished by many Europeans: the ceremonies of religion comprise the business of their lives, and a literary and contemplative

view, neither pious nor sacrilegious, of discovering to whom this temple was dedicated, I have particularly examined its remains; and, with the help of my servants, succeeded in removing the stones and rubbish from the surface of the ground, and discovering what was buried beneath. The temple appears to have been sacred to the *Hindu* Trinity in Unity; for I found a stone, a good deal mutilated, some feet under ground and ruins, well carved into the triform head so stupendously sculptured in the cave at *Ghari-puri*, or *Elephanta*, of which NIEBUHR gives a plate, and after him MAURICE. And it appears also in the *As. Res.* but, in my humble estimation, ill executed in every instance; and I have examined the colossal bust with the copies in my hand.

I found another stone in the same place. The subject seems the same with the other—the *Trimurti*, or *triform*; but a whole length, and the only one, I think, that I ever saw. It is about one foot thick, two feet high, and nearly as broad: the back is unhewn, as if it had been placed in a wall. This stone I also brought to England, and deposited it, with its ancient fellow, in the museum at the India House. BRAHMA here appears in a front whole-length figure, bearded, with his rosary and vase, as noticed in a former page: the sacred string hangs loosely from his left shoulder; and at the top of the united coronet appears a *Linga*, inserted in its receptacle the *Yóni*, or *Argha*. In this subject, one body, given principally to BRAHMA, as the most *material* of the powers, serves the three heads: sometimes, as has been before noticed, three heads and bodies stand on one leg.

Returning to the cleft, or *Yóni*, at *Malabar* Point, I repeat, that it is a type much resorted to. When RAGOBA (as he is colloquially called, but more properly RAGONAUT RAO; classically spelled RHAGU-NAT'HA-RAYA), the father of the present *Peshwa*, BAAJY RAO, while exiled from Poona, was living in Bombay, he fixed his residence on Malabar hill, where he built a lofty habitable tower, since removed. He was in the habit occasionally of passing through the cleft in question; and being a Brahman of considerable piety, was doubtless much benefited by such regeneration. It is related of SIVAJI, the daring founder of the Mahrata state, that he has been known to venture secretly on the island of Bombay, at a time

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indolence form their negative pleasures; some of them, it is said, have lived here to an old age without once visiting the contiguous town of Bombay. Wealthy and devout persons pay occasional visits to these philosophers, and derive profit and consolation from their sage councils. At the distance of a mile to the northward from this village, and on the westernmost limit of the island, is situated, almost amidst the rocks, a pretty temple of MAHA LAKSHMI, much resorted to, especially at the annual Jatra, or fair, by pilgrims and pious persons, who have the additional benefit of the optional regeneration offered them in the passage through the venerated type under our notice, on the neighbouring promontory. The tombs of the *Parsis*, of which a particular description is given in my NARRATIVE, contribute farther to the quiet and retirement of this most interesting part of the delightful island of Bombay.

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when discovery was ruin, to avail himself of the benefit of this efficacious transit: this relation is, I believe, in ORME'S *Fragments*, and other works, but I have them not at hand. SIVAJI was a *Mahrata;* proving that high and low sects have faith in this sin-expelling process. Women also, as well as men, go through this operation; and I have witnessed some ridiculous, and, indeed, some embarrassing and distressing scenes in the unsuccessful efforts of individuals, loaded either with sin or flesh, or both.

It is necessary to descend some steps on rugged rocks, and then, by first protruding the hands, you ascend head first up the hole. After the feet be lifted from their last support, the ascent is very difficult, and sometimes impracticable: in which case the essayist remains with his head and hands exposed to the laughing or commiserating spectators above; and it is necessary that some one should go below to aid the disappointed aspirant in his or her descent. I have several times attempted this regeneration, but could never effect it; although I have often seen my superiors in bulk, and, I conclude, in skill, as well as faith and good works, perform it with apparent ease.

Another instance of piety, or by whatever other term it may be best distinguished, of the aforesaid RAGANATH RAO, I will give, on the authority of Mr. WILFORD, *As. Res.* Vol. VI. p. 538. I have heard the relation both at Poona and Bombay; and understood, that a cow of gold was actually made, but it may have been only an image of smaller dimensions; and that RAGOBA himself also was passed through the typical *Yóni.*

While in the exile before noticed, he sent two Brahmans on an embassy to England: they went by sea to Suez, and returned by Persia. On their return, they were treated as outcasts; for, although men of unexceptionable character, it was deemed impossible for them to travel through countries inhabited by *Mlech'has*, or impure tribes, and live according to the rules laid down in their sacred books.

After various consultations among learned Brahmans, convened from all parts, it was decreed by the holy assembly, that, in consideration of the good character of the travellers, and the motive of their journey, which was the good of their country, they might be regenerated, and have their sacerdotal ordination renewed. For the purpose of regeneration, it is directed to make an image of pure gold of the female power of nature, in the shape either of a woman or a cow: in this statue the person to be regenerated is enclosed, and is dragged out through the usual channel. As a statue of pure gold, and of proper dimensions would have been too expensive, it was deemed sufficient to make an image of the sacred *Yóni*. RAGOBA accordingly had one made of pure gold; and his ambassadors having been regenerated by passing through it, with proper ceremonies, including immense presents to the Brahmans, were re-admitted into the communion of the faithful.

# MISCELLANEOUS NOTICE OF THE BRAHMANS AND HINDUS.

Although my work is avowedly and chiefly on mythology, it is not my intention, as the reader may early have perceived, to be confined exclusively to that subject: but, as has been before observed, it is so blended with all points of religion, literature, and manners, that it is not easy to discuss one without touching on the other. So much has been published on the manners and customs of the inhabitants of India, that there seems no room, at any rate no call, for any thing farther to be said respecting them. It is certainly not my object to write professedly, or with any affectation of system or regularity, any strictures on a topic apparently so exhausted.—I say, apparently; for my real opinion is, that there is still a great deal for the European world to learn, and a great deal for it to unlearn, before a competent knowledge be obtained of the religion, mythology, manners, customs, prejudices, &c. of the many millions of our fellow subjects in Hindustan.

What I take the liberty of offering thereon, in this place as briefly as may be, to throw together two or three observations connected with the history of the extraordinary race of men who call themselves Hindus.

We are in the habit, more and more, of calling them Hindus; a few years ago the term *Gentoo* was commonly used in Madras and Bombay as synonymous with Hindu, but is getting, as intelligence spreads, into disuse. The latter is generally, as far as I can speak, indeed always, applied by the Brahmans and others in designation of their brethren; but the former never, except it be by ignorant persons at our seaports, who have derived it from European authorities; or if it be used by well-informed natives, it is in compliance with our habit, or as a term easiest comprehended. Mr. Halhed, it is to be lamented, has in some measure authorised the term *Gentoo*, by giving that appellation to his valuable code of laws.

*Pagoda*, in like manner, is a word altogether unknown beyond the corrupting influence of European colloquial example, whether used descriptively of a coin or of a temple: the former being called, generally by Hindus Pun, the latter, Deválíya from *Déva*, a deity, and Aliya a house. About Poona, Bombay, and, perhaps, generally on the western side of India, the word, that in this work I write, *Déva*, (a deity,) is pronounced *Deo*, or *Dew*, or *Dev*; and the temple, *Dewal*.

The epithet *Déva* means a deity: BRAHMA, VISHNU, and SIVA, have each the common denomination of *Déva*. We frequently, in conversation, hear of BRAHMA DEVA, occasionally of VISHNU DE'VA, and constantly of MAHA'-DE'VA, even from the mouth of a Vashnava. SIVA DE'VA I do not recollect ever to have heard; perhaps because the sound is unmusical: MAHA'DE'VA, that is, the Great God, he is always styled by his votaries, and sometimes, as just noticed, by the Vaishnavas, who never apply the epithet to the object of their exclusive adoration; although it in fact seems an epithet of general superlative distinction, rather than as exclusively, either personally or characteristically appertaining, except by courtesy, to SIVA. The word *Déva*, then, appears to be equivalent, as nearly as possible, to our God, or Lord; which names, as well as to the Supreme Being, we, like the Hindus, apply, certainly with seeming irreverence, to subordinate characters. We speak commonly of the god of war, the god of love, of wine, &c. &c. as do the Hindus of KAMADEVA, KRISHNA-DEVA, SURADEVI, &c. As to the word Pagoda, applied either to a coin or temple, to the latter especially, it ought, like Gentoo, to be dropped, as inaccurate and barbarous, and not at all used by the natives out of the reach of European tuition. I find an attempt to derive the word from Mahommedan authority, imagining that anti-idolatrous people to have called the temples of the Hindus by the debasing, but accurate, appellation of *bùt-gada*: from *but* an *idol*, and *gada*, a *temple*. BARTOLOMEO says, the coin being impressed with the goddess BHAGAVADA, is, therefore, so called; *Pagoda* being a corruption, or abbreviation. But admitting BHAGAVADA to be a name of DE'VI, and to be borne by some puns it would apply to such only; whereas we give it to all gold coins of about the value of seven or eight shillings, be the impression what it may. And, indeed, I have lately seen a silver coin, worth about four shillings, with the word *Pagoda*, or half *Pagoda*, in English, with some oriental characters stamped on it, and a representation of a Hindu temple. This coin I imagine to be intended for the use of Madras, and cannot but lament that so miserable a specimen of our taste and talents should be suffered to go forth. To say that the execution is worthy of the design is to stigmatize both with deserved reprobation.

Here I will introduce a point somewhat connected with the foregoing, tending to account for what I deem erroneous impressions on the part of many earlier visitants of India; as well, indeed, (for the cause, although diminished, continues,) on the part also of those of later date.

A stranger landing, we will suppose at Madras, is speedily attended, I may almost say beset, by very intelligent individuals of rather, as I apprehend, a low caste; (this term caste is another word that they have learned from Europeans,) who will describe themselves as being of the *Gentoo caste;* another, as of the

*Malabar caste*; how they attend at *Pagodas*, &c. &c.* The stranger, unless more than usually inquisitive and discriminating, will scarcely discover that these are words unauthorised in, perhaps, any language in India, and that the ideas they convey, if they convey any, tend to error. By *Gentoo caste*, the *Dubash*, (another *Persian*† compound word, although few *Dubashis* are aware of it,) means a high rank in the artificial scale of sectarial precedence. The *Dubashis* of Madras I imagine to be mostly of a low rank, of the tribe of *Bania*,‡ or *Banyan* as they will call it: another word unintelligible to most Hindus distant from Europeans: which tribe is composed mostly of buyers and sellers of cattle, grain, cloths, &c. They are, in general, brokers and merchants: agriculture also appertains to this sect: admirably placid and shrewd in their conduct and dealings, and of primary use to all itinerant strangers. The *Seraf*, or *Shroff*, as it is most commonly pronounced in our towns, is a negociator of bills; a dealer in money and valuable metals, and gems in general; and is also of the tribe or sect of *Bania*. Many sub-divisions of this sect (I use the words sect, tribe, or sub-division, without much discrimination,) abstain from animal food; and the whole tribe, perhaps, from beef. I do not know that all the sub-divisions, of the tribe of *Bania* do so abstain; the higher certainly do very rigidly, and the lower profess to do so likewise: nor do I say that they act contrarily to their profession, but I am disposed to suspect they do. If, however, the whole tribe of *Bania*§ abstain fron animal food, I am, I think, warranted in saying, that it is the only one that does so among the whole race of Hindus. That the Brahmans do not will be shown presently; and, reasoning from analogy, one would not expect it in an inferior sect.

Be this as it may, into the hands of the *Dubash*, or *Seraf*, most visitants of India must primarily, and almost necessarily, fall; and from them, or their servants, as almost the only persons who speak, intelligible English or other foreign language, (for these *Dubashis* speak French, Dutch, Portuguese, Arabic, Persian, &c.) must be

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* The word 'caste' is derived from the Portuguese 'casta' a race. In Sanscrit, caste is termed *Varna*, that is, colour, and from this term it may be concluded that the caste system had its origin in the difference of colour between the Aryan colonists of Upper India and the aborigines whom they displaced.—*Ed.*

† *Dubashi*, an interpreter; one with two languages: *du*, *two*; *bashi*, *language*.

‡ The *Ayin Akbery* says, there are eighty-four sub-divisions of the tribe or sect of *Bania*; itself but a sub-division of that of *Vaiysa*. "There is a branch of the *Biess* tribe, called, in the *Hindu* language, *Bunnick*, or, more properly, *Bunnyek*, or grain merchants; and of these there are no less than eighty-four tribes: among whom are mendicants, men of learning, artists, magicians, handicrafts, and such expert jugglers, that their tricks pass for miracles with the vulgar, and impose even upon those who are wiser."—*Ay. Akb.* Vol. III. p. 89.—*Cal.* 4to edit.

§ From *Banyan*, or *Banian*, is, I suppose, derived the distinction, so universal, indeed official, in the navy, and generally at sea, of those days on which the ration includes no meat. On *Banian* days it is composed wholly of flour, plums, suet, cheese, and butter.

received the earliest impressions of the religion and manners of the wonderful race to which those individuals belong. They will teach naturally, and exclusively, the tenets and practices, duly magnified, by which themselves are guided. The inquirer will not often have opportunities of comparing different authorities, but will, by tongue or pen, fairly inform others what he has thus learned.

Of the four grand divisions of Hindus, that of *Vaisya*, and of the subdivisions of *Vaisya*, that of *Bania*, is the most intent on the good things of this world. Their selfish industry and economy is striking and universal; and were it a quality equally conspicuous, so would be their ignorance on superior points. Hither may, I think, be traced upwards to its source, the stream of erroneous information; and thus may we account for the diffused use of certain unauthorised terms, as well as for the wide propagation of certain notions, that, with due deference to public and private opinions, I presume to think ungrounded.

The most prominent idea that arises in the mind of a European, coupled with Hinduism, is that of a characteristic and universal abstinence from eating flesh and shedding blood. From what information I may have gathered at our seaports I might probably have judged so too; but from observation, and information derived elsewhere, I do not think it at all a characteristic of that race. That a small sect, or part of a sect, or perhaps more sects than one, may be religiously prohibited the indulgence, I do not deny; but even that might be difficult to prove. Nothing is more certain than that many individuals of several sects do rigidly abstain from eating flesh, and many more profess to do it; but my argument is, that it is but the act, and, as among *Christians*, the voluntary and fancied praiseworthy act, of individuals; and that a majority of sects or tribes, and the majority of the individuals of those sects, kill, and eat: not only a majority, but a very great majority—so great as to throw the minority comparatively out of sight. And, indeed, were it not for their local and foremost position, as just noticed, added, perhaps, to an ostentatious display of rigidity, they would scarcely have been at all observed.

All the inferior tribes, and they are vastly more numerous, in regard to individuals composing them, than the higher, eat, almost indiscriminately, any thing, and every thing: many do eat beef. What I am about to hazard, I do not expect to be entirely believed: all I ask is, that my readers will give me credit for being incapable of intentionally misleading them; and that I am persuaded the research of a few years will confirm my opinion, which is, that not one Hindu in ten thousand, taking the whole race, does actually, unless from necessity, abstain from animal food. It is not their common diet certainly, for it is not obtainable; but they may eat it if they please, and do when they can. I farther believe

that a great majority may legally eat beef but they would not choose it, perhaps, if they had the choice, any more than we would choose horseflesh, and dogs and cats, that the Chinese and other people find so good. The Brahmans and Banias do not, I believe, ever eat beef; and it is, perhaps, forbidden them: pointed texts of a contrary tendency might, however, be quoted from their most sacred books. Wherever the influence of Brahmans extends, and among Hindus it would be difficult to define its bounds, (for India, like Italy, is a paradise for priests,) the killing and eating beef is discouraged. Under the Brahmanical government of Poona, killing oxen is in a great measure, though not entirely, prohibited: killing oxen to eat is, perhaps, to avoid the unnecessary diffusion of cruel spectacles, a sort of privilege restricted to particular towns; and butchers not so licensed, would probably be punished by fine, or certainly by popular clamour or contempt, for such an act. At Poona beef is never killed, or eaten, except by very base tribes of Hindus. Some towns in the Mahrata territory enjoy the privilege of killing beef for sale: *Kursi*, or *Koorsy* on the river *Krishna*, is one; and *Wahi*, or *Wye*, about fifty miles to the southward of Poona, is another. The latter is the capital of the possessions, and principal residence of the rich and great Brahman family of Rasta, one of the five great independent feudal chiefs of the Mahrata empire, and nearly related to the Peshwa. The former is a respectable town on the right bank of the Krishna, where a Mahommedan saint, or *Pir* of renown, has a tomb: his shrine is much resorted to: I have visited it. The town is sometimes called *Kursia* MAH SAHEB; meaning, I believe, the *repose* of the saint so named. *Wye* is said to contain likewise a similar shrine.

The other Mahrata governments such as HOLKAR, SINDIA, RAGOJI BHUNSLA, &c. may likewise in imitation, or through the influence of their betters, (for none of these are Brahmans,) also prohibit or discourage the slaughter of kine: having Brahmans about them as ministers, &c. perhaps they do. But if so, it is a political, or personal, rather than a religious, regulation, although, from the continuance of the usage for a series of years, it may now be received by many as of prescriptive authority, or by superstition or enthusiasm, even as of divine ordinance.

From an account among my *memoranda*, of a reconciliatory public meeting, between the *Peshwa* and DOWLAT RAO SINDIA, after long political animosity, I extract a passage, written at the moment, that will show the prodigality of Hindus in blood, even at the capital. The meeting alluded to took place on the day of the festival, called *Dasra*, in honour of BHAVA'NI, or DURGA; it is also called DURGA *puja*.—" Poona, Sept. 30, 1797. As the astronomers in this part of India are not very accurate, schisms sometimes arise, as was the case this year, regarding which day is the first, or that of new moon, as most of their festivals are regulated by lunar calculations. The *Dasra* falls, as its name seems to imply, on the

tenth day; and the usual mode is to reckon from the day on which the new moon is first seen. It is likely that this ceremony was one of gratitude for the past season, whence all necessaries are derived; for the rains may now be said to have closed, and the harvest in forwardness for reaping. On a general principle only, that festivals were chiefly of a grateful nature, can it be supposed that this was such; for no such idea can now be discovered among the Mahratas who, on the contrary, rejoice at its arrival as the opening of the season for their rapine and plundering excursions. They wash all their horses, sacrificing to each a sheep, whose blood is scattered with some ceremony, and flesh eaten without any: few men however poor, who possess a horse, omit this slaughter. SINDIA, this year, is said to have slaughtered twelve thousand. Brahmans give their servants money for the purpose not, in this part, choosing to be the immediate cause of bloodshed."

The majority of Brahmans may, and do, eat animal food: priests, while officiating as such, perhaps, do not. The reader need not be told, that, although all priests are Brahmans, all Brahmans are not priests: as among the Jews, the tribe of LEVI furnished the priesthood, so among Hindus, it is furnished from that of Brahman.

The general and rigid abstinence of the Poona Brahmans I impute originally to an affectation, it may now have become a feeling, of purity, with the view of lessening the scandal that a Brahman government necessarily excites. To *reign* is, indeed, forbidden to a Brahman; and the Poona government have a little reserve, or salvo in the existence of a nominal legitimate *Raja* at *Sattara*. And the *Peshwa* professes, as the title implies, to be only his first servant; although he be, to all intents and purposes, a sovereign, as far as he can enforce its acknowledgment. But the Poona or Kokan Brahmans are, notwithstanding their sanctified abhorrence of eating meat, held in contempt by their carnivorous brethren of Bengal, and the northern countries. Some of the Poona and Kokan Brahmans object to eating carrots, as looking too much like beef: they do not use tobacco, except in the form of snuff. The Brahmans of Bengal and other parts eat flesh if they please, unless under some particular circumstances: it is likely, I think, that a majority of Brahmans eat animals, and that nine-tenths may, if they like*.

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* These statements are much too strong. A few Brahmans may be found in the cities and large towns to whom flesh is no strange food, and who have no scruples as to the use of wine and spirits. But they are exceptions. As a rule, this large and influential portion of the community retain their hatred of flesh and flourish upon a vegetable diet. A great part of the Sudras, especially in the interior follow the same rule. It is much the same, in many parts, to say of a man he is a Saiva, or he is a vegetarian. Even the respectable natives who use meat, abhor the sight of beef, none but the meanest castes touch it. It may be asserted with safety, that had India never known Europeans, it would never have known beef. -*Ed.*

I will go a step farther, and say, that not only do Hindus, even Brahmans, eat flesh, but that, at least, one sect eat *human* flesh. I know only of one sect, and that, I believe, few in numbers, that does this ; but there may, for aught I can say, be others, and more numerous. They do not, I conclude, (in our territory, assuredly not,) kill human subjects to eat; but they eat such as they find in or about the Ganges, and perhaps other rivers. The name of the sect that I allude to is, I think, *Paramahansa*, as I have commonly heard it named; and I have received authentic information of individuals of this sect being not very unusually seen about Benares floating down the river on, and feeding on, a corpse. Nor is this a low despicable tribe, but, on the contrary, esteemed—by themselves, at any rate, a very high one. Whether the exaltation be legitimate, or assumed by individuals in consequence of penance, or holy and sanctified acts, I am not prepared to state, but I believe the latter; as I have known other instances where individuals of different sects, by persevering in extraordinary piety, or penance, have been deemed in a state incapable of sin.—The holiness of the actor sanctified the act, be it what it may: or, as we say, to the pure all things are pure: but I never heard of these voluptuous saints carrying their devotion or impudence to the disgusting extravagance under our consideration. They are still much respected; more, however, under all their shapes, by women than men. I will finish my notice of the *Paramahansa* by observing that my information stated, that the human brain is judged by these epicurean cannibals as the most delicious morsel of their unsocial banquet.*

Since this was written, I find, the word used in the ninth volume of the *As. Res.* p. 318. (*Cal.* 4to. edit.) and applied to " ascetics of the orthodox sect in the last stage of exaltation: they disuse clothing. I have very seldom seen individuals *entirely* naked, except in Poona, where dozens sometimes of these brawny saints are seen lolling and sleeping in the streets, and on shopboards, as naked as they were born. In other Mahrata towns, or travelling, I have occasionally seen one; always treated with great respect, especially by women, who will sometimes kiss the holy man in a mode that we should judge highly indecent. I have known one of these *nudes*, now and then, come to Bombay; but he has been speedily admonished by the officers of police of the necessity of a more decent appearance, or of immediate departure.

In the same volume a passage occurs, referring to the followers of the doctrines of BUDDHA, that countenances the idea that they

* Professor Wilson corrects this statement and says that the repulsive practice referred to in the text does not belong to the Paramahansas but to the Aghories. The worship of this sect was paid to the goddess Káli and included the offering of human sacrifices. It is now discontinued, the few members of the sect who survive are disgusting objects, covered with filth and gashed with wounds—pretended proofs of the subjugations of the passions. Wilson's Works, Vol. I. 234 235.—*Ed.*

are also cannibals; but it is so repugnant to the generally-received notions of the humanity of that sect, that I shall, without laying any stress on it, merely quote the passage.

"The *Jains* generally account modestly for all their tenets, and conduct themselves with propriety; and never assert that their bodies are eternal, and that there is *no God*. Nor do they, like the *Budhists*, say, 'After death there is no pain in the flesh, or feeling: since it feels not pain, nor death, what harm is there in feeding upon it, when it is necessary to procure health or strength?'"—Page 256.

It may be difficult for the English reader to believe this hitherto unrecorded story of the flesh-abhorring Hindus; as well, perhaps, as the now fully authenticated facts, of their prodigality of human life. Not to mention the frequency of the self-immolation of widows, which is by no means confined to Brahmans' widows, on the contrary, of the five or six that I have attended, I do not think one was a Brahmani, but I have neglected to notice in every instance the tribe of the victim, Hindus of all ranks in religion and life are in the habit of carrying their aged or diseased parents or friends to the Ganges, if within reach, if not, to some other holy stream, to perish by hunger, weather, or alligators. Mothers, incredible as it may seem, revolt not, as the reader must when he first hears it, at throwing their infants into the sea or river to be eaten alive by alligators and sharks. Whole tribes were in the habit of destroying, with but few exceptions, all their female children, (as is detailed, by a person of high distinction and respectability, in the fourth volume of the *As. Res.* Art. 22.) until they were reclaimed and reformed by the personal influence and persuasion of an English gentleman, whose name is respected and venerated by a greater number of Hindus than that, perhaps, of any other individual of whatever country or religion. In the account just alluded to, his name is unaccountably omitted, although whatever merit, and it cannot be trifling, may attach to the influence and perseverance necessary to effect so extraordinary a revolution in minds impelled by feelings stronger even than those of humanity and natural affection, attaches exclusively to one person, and that is the *Honourable* JONATHAN DUNCAN, now governor of Bombay.

Until lately, the horrid habitual practice of infanticide in India was supposed to have been confined to the tribes of *Rajakumara* and *Rajavansa*, who inhabit districts in the neighbourhood of Benares; but our recent acquisitions of territory and influence in the fine province of Guzarat have disclosed the existence of a similar practice among several tribes in that extensive country. And here, again, the same indefatigable zeal, that never slackens in its exertions for the public good, not only added the resources of this garden of India to the stores of our national prosperity, but, awake to the stiller calls of humanity, discovered that here also existed

the baneful practice of infanticide, and happily again succeeded in its effectual suppression. It cannot be imagined that coercion or prohibition, enforced by the severest penal denunciations, could abolish a custom existing in opposition to feelings of a nature beyond the reach of temporal considerations; and he would evince little knowledge of man who should so attempt it. Conciliation and reasoning have been the powerful instruments in effecting, by the same hand, so salutary a work, both in the east and west of India, in Benares and in Guzarat. In the latter province female infanticide was found to prevail among the tribe of Jurejah, of which are the principal chieftains of the peninsula: such as JAM of *Naggar*, otherwise *Nonagar*; the *Rajas* of *Wadwan*, of *Goundel*, and many others; all of whom have recently entered into voluntary engagements renouncing this unnatural practice—into the discovery, progress, and termination, of which, I had intended to enter somewhat more at large; but I learn that a full and authentic account thereof has been received lately by a gentleman likely to make the best use of it, and with which, I trust, the public will not long remain unacquainted. I, therefore, shall not dwell longer on the interesting subject.

Human victims were formerly immolated at the shrine of offended or avenging deities, as I have had occasion to notice in other places; but the practice is now, perhaps, entirely discontinued: in our settlements it is of course in that instance, as well as in every other of an atrocious nature, whether voluntary or otherwise.

But a few years have elapsed since a widow in Bombay wanted to become a *Sati*, (that is, to burn herself); which being of course prevented, she applied to the Governor, and on refusal, crossed the harbour to the Mahrata shore, and there received her crown of martyrdom.

Prodigality or carelessness of life has been, on another occasion, remarked as a conspicuous trait in the Hindu character; hence has arisen such an army of martyrs as no religion, perhaps, can outnumber. As well as meritorious suffering for religion's sake, suicide is in some cases legal, and even commendable: that, for instance, of the *Sati*, or the self-immolated widow; the only one that ever came under my notice, and to which sacrifice I have attended several victims. This triumph of priestcraft, the greatest, perhaps, it has to boast, occurs at Poona, in ordinary and quiet periods, annually about twelve times; on an average of as many years. I was lately a whole year at Poona, and I knew of its occurrence only six times; but it was a tumultuous and revolutionary period, and people were of course put out of their usual and ordinary routine of thought and deed. As this terrible ceremony is generally performed at Poona, at the junction of the *Moota* and *Moola* rivers, about a quarter of a mile from the skirts of the city, at which junction (thence called *Sangam*,) the English Residency

is situated; and as my habitation was as near as possible to the river, on the bank opposite to the spot of sacrifice, and not more distant than two hundred yards, I most likely knew of all that occurred, and, with the exception of one that took place at midnight, attended them all.

As this affecting sacrifice has been so often described, I shall not here enter on any detail of particulars; it may be observed, however, that on no two occasions did the ceremonies, which sometimes are very numerous and striking, exactly coincide: they seemed prolonged or abridged in a degree corresponding to the fortitude or timidity of the victim.

The first that I attended was a young and interesting woman, about twenty-five years of age. From the time of her first coming on horseback to the river-side, attended by music, her friends, Brahmans, and spectators, to the period of her lighting the pile, two hours elapsed: she evinced great fortitude. On another occasion, an elderly, sickly, and frightened woman was hurried into the pile in a quarter of an hour.

Of the first of these I took particular note. Soon after I arrived at the pile, then erecting, she saw me, and beckoned me to come to her: all persons immediately made way, and I was led by a Brahman close up to her, when I made an obeisance, which she returned, looking full in my face, and proceeded to present me with something that she held in her hand. A Brahman stopped her, and desired me to hold my hand out, that what she was about to give me might be dropped into it: to avoid pollution, I suppose, by touching any thing while in contact with an impure person. She accordingly held her hand over mine, and dropped a pomegranate, which I received in silence, and reverently retired. I was sorry that it was not something of an unperishable nature, that I might have preserved it: some ornament, for instance. My wife, who was in the house on the other side of the river, observing the ceremonies through a glass, was also disappointed, and, of course, curious to know what was the article presented in so interesting a manner at such an awful time.

After the *Sati* was seated in the hut of straw, built over the pile, with the corpse of her husband beside her, and just before the fire was applied, a venerable Brahman took me by the hand and led me close to the straw, through which he made an opening, and desired me to observe her, which I did attentively. She had a lighted wick in each hand, and seemed composed: I kept sight of her through the whole of her agony, as, until forced to retire from the intensity of the heat, which I did not, however, until a good deal scorched, I was within five feet of the pile.

When the victim is a person of consequence, the ashes are, it is said, collected and thrown into the Ganges: I do not imagine that

such attention is paid to persons of inferior condition, but am perhaps, mistaken. Of my interesting victim I was desirous to obtain some of the ashes, to preserve in lockets, &c. but was not able to obtain any. A military guard is generally placed over the spot of sacrifice, and my application was refused by an attendant Brahman; who, after some solicitation, told me, he could not imagine of what utility the ashes of the *Sati* could be of to me, unless for the purposes of sorcery. A firm belief in the power of witchcraft and necromancy exists very extensively among all ranks and religions in India; and some instances of its effects, both of a ridiculous and terrible nature, have come within my knowledge.

We are informed by Mr. COLEBROKE, that legal suicide was formerly common among the Hindus, and is not now very rare: among men, drowning themselves in holy rivers it is oftener resorted to of late than burning. The blind father and mother of the young anchorite, whom DASARATHA slew by mistake, burnt themselves with the corpse of their son. The scholiast of the *Rhaghuvansa*, in which poem, as well as in the *Ramayána*, this story is beautifully told, quotes a text of law to prove that suicide is in such instances legal. Persons afflicted with loathsome and incurable diseases have not unfrequently caused themselves to be buried alive. And among the lowest tribes of the inhabitants of Berar and Gondivana; suicide is occasionally vowed by such persons in return for boons solicited from idols, and is fulfilled by the successful votary throwing himself from a precipice, named *Kala-bhairava*, situated in the mountains between the Tapti and Nermada rivers. The annual fair, held near that spot at the beginning of spring, usually witnesses eight or ten victims of this superstition. (See *As. Res.* Vol. VII. p. 257.)

The father of RHADACANT'HA, the *Pandit* so respectfully mentioned by *Sir* WILLIAM JONES in different parts of the *Asiatic Researches*, died a centenarian. His widow, who was fourscoure, "became a *Sati*, and burnt herself to expiate sin." (Life of *Sir* W. JONES, Vol. II. p. 141.)

In the Mahrata country, in Benares, and, I suppose, other parts of India, women, generally old women, are to be met with, I believe belonging to a particular tribe, who will devote themselves to death to attain certain ends, be it revenge or money, for themselves or their employers. But it does not often happen that the debtor, if it be on such an occasion, will venture, by refusing satisfaction, an imminent risk of the old heroine's actual self-murder. He is generally sufficiently terrified by the denunciations and execrations of the inexorable dun, who bitterly threatens the wretched defaulter with her present and eternal vengeance. Sometimes the creditor takes a cow, or a calf, before the debtor's door, threatening, if his debt be not paid, to kill it; the sin of which will be on the head of the uncomplying party.

In the *Ayin Akbery* it is said that suicide is sometimes meritorious; and there are five modes of performing it preferable to others: 1. starving; 2. being covered with dry cow-dung, and consumed by fire; 3. being buried in snow; 4. going into the sea at the mouth of the Ganges, there praying and confessing sins until the alligators devour the penitent; 5. cutting one's throat at Allahabad, at the junction of the Ganges and Jumna.

Well-authenticated anecdotes might easily be collected, to a considerable extent, of the sanguinary propensity of this people; such as would startle those who have imbibed certain opinions, from the relations of travellers, on the character and habits of the "abstinent and blood-abhorring Hindus," and "Brahmans, with souls unspotted as the robes they wear."

I have hinted, that the example of one sect, or of an individual, may extensively influence the practice of another. Thus at Poona, on the Mahomedan fast in commemoration of the martyrdom of the sons of ALLY and FATIMA, it is usual among the faithful, as they call themselves, there, as well as at other places, to go about in mournful and frantic procession, preceded by an article slightly constructed of split bamboo and paper, called *Tabut*, or *Taboot*, in imitation of a Mahomedan tomb. These *Tabuts* are of divers magnitudes and descriptions, generally surmounted by a dome, and frequently as grand as painting and gilding can make them; and, indeed, often not devoid of elegance and taste. Every family of distinction collect as many followers as they can, to grace the procession of the domestic *Tabut* to the sea or river, into which it is thrown. This ceremony one would imagine would be confined to *Mussulmans;* and so it is, wherever I have witnessed it, Poona excepted, where I have seen the *Peshwa* BAAJI RAO, his brother AMRIT RAO and CHIMNA APPA, NANA FURNAVEESE, and other personages of the highest distinction, imitate the Mahomedans in the procession and tumult of the *Tabut:* and come themselves on elephants, in magnificent state, preceded some of them by field-pieces to fire salutes, to the river to witness the immersion of the *Tabuts*, which is always performed at the junction of the *Moota* and *Moola* rivers, that join at the English Residency; the habitations of which afford a fine view of this interesting and really magnificent spectacle. The *Tabuts*, however elegant and costly, are thrown into the water and demolished. This is an instance of the *Brahmans*, and other *Hindus*, being less averse to imitate the customs of other people than the hitherto received opinion would admit.

Another anecdote may be admissible, as tending to show how indifferent the extensive tribe of Mahratas are in their diet; premising, that the Mahrata belongs to the grand division Kshatriya, the second in rank of the four, immediately next to the Brahman. The tribe is very numerous: how the Mahrata may rank among its subdivisions I know not, but imagine low.

A Mahrata, much above a low station in life, a soldier of some rank, and it may be said, a gentleman, being on a visit to one of our officers at the Residency who was in the habit of rearing poultry, heard directions given to a servant to throw away a batch of eggs that had failed of hatching. The Mahrata, although aware of their condition, indicated a wish for the eggs; and on being asked what he could do with them—"could he eat them?" said, "perhaps not; but they would do for the children."

*Mahratas* eat almost indiscriminately; I know of nothing they object to, except beef and tame swine: wild hogs they will eat.

With the higher tribes, eating is a business of much ceremony and importance. Enough has been written on the particular caution observed not to partake of the same dish with an individual of an inferior *caste;* or cooked, or even touched, by an inferior. The temple of JAGA NA'THA, the famous resort for pilgrims of all sects, although KRISHNA be chiefly worshipped there, is a converging point, where all the contending parties unite in harmony with each other. It is commonly understood that here, and here only, do all castes, tribes, sects, or whatever terms may best include the whole race of Hindus, eat and drink together. I do not immediately recollect any good authority for this generally-received opinion: if correct, it is a curious subject for inquiry. It is well known that, in general, a Brahman will eat dressed victuals cooked only by a Brahman. I recollect much embarrassment being caused at Poona, by a Brahman of rank, who gave great dinners, discovering his favourite cook to be a Mahomedan. Considerable distress arose from this incident; less, however, I imagine, than if the impostor had been of a base tribe of Hindu: the impurity would be removed by expiatory fasting, washings, &c. penances; and, above all, alms to temples, and to Brahmans.

The Brahmans have great vanity on the point of cooking; they think that no other people know how to live. Many books are doubtless in their possession on this science; and a *Brahmanical Almanac de Gourmand* might perhaps rival its namesake. At an early period of our ambassador's residence at the court of Poona, it was usual for the *Peshwa,* and the ministers, and courtiers, to entertain him and suite at dinner; and it could be discovered that some of them supposed our party would never again tolerate the barbarous taste of our own national cookery; and while with reasonable hospitality urging us to partake of the good fare, insinuated, rather more plainly than is common to the artful refinement of Brahmanical politeness, that we might not, perhaps, soon meet again with such temptations to indulgence.*

* The simplicity of the Mahratas, even of Brahmans, is sometimes amusing: I recollect hearing NANA FURNAVEESE, one of the wisest of men, ask some questions on nautical affairs of this description. On the occasion of a treaty, made with the Poona government in the year 1777, we gave some hostages from Bombay for its

It must be confessed, that both Hindu and Mahomedan cookery is in many instances excellent; still the politeness of an English guest is sometimes put to a severe test, when he feels it expedient to partake of a *syllakakabian* dish that his palate revolts at, rather than wound the harmless vanity of the host's or his cook's fancied acquirements in the sophistication of viands.

As well as in respect to their eating, the public opinion is I think also erroneous as to the drinking of the Hindus. That their moral and religious books, like ours, recommend and ordain temperance and abstinence, is true enough; but the general practice is, I fear, different. All authors almost, from QUINTIUS CURTIUS to the existing race, tell us that the Hindus drink no intoxicationg liquor. In that interesting and intelligent work, CRAUFURD'S *Sketches*, we are told, (Vol. I. p. 140.) that "no Hindu, of any of the four castes, is allowed by his religion to taste any intoxicating liquor: it is only drank by strangers, dancers, players, and Chandalas, or out-casts."

This is, I fear, distant from the truth: the lower orders of Hindus—of three out of the four tribes, are nearly as drunken a set as the lower classes of most other religions. It would be deemed very disgraceful in a Brahman to be seen drunk; and no instance of it occurs to my recollection: on the whole, the Brahmans are, I think, the most moral and best behaved race of men that I ever met with.*

In the *Sri Bhaghavata*, a life of KRISHNA, stories are given of drunken bouts, partaken of by himself, and his tribe of Yadavas, and others; which, however, he prohibited, in consequence of the disgraces and dilemmas in which the consequence involved the party.

I will now give some texts from the *Institutes* of MANU, and some other extracts, with remarks on the subject of the supposed abstinence of the Hindus from flesh meat; together with some of more general reference to the character and sanctity of Brahmans.

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Chap. III. v. 123.—"Sages have distinguished the monthly *Srad'ha* by the title of *anwaharya*, or after-eaten; that is, eaten after the

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due performance. Passing a river, these gentlemen (W. G. FARMER, *Esq.* and *Captain* STUART,) asked permission to bathe: their request was duly considered by the chiefs, and negatived, lest, as the gentlemen afterwards learned, they might effect their escape; for the river running somewhere into the sea, the Mahrata officers could not be responsible for their charge if suffered to go into their *own element*, being *water people*, as they termed them.

* This language is much too strong. Drunkenness is not a vice of any magnitude in the Hindu community. A man of the respectable classes is seldom seen intoxicated. It is to be feared that the practice is on the increase, and it is a question whether the Licensing system of the British Government is not favorable to it.—*Ed.*

*Pinda*, or ball of rice: and it must be performed with extreme care, and with flesh meat in the best condition.—" 124. What *Brahmans* must be entertained at that ceremony, and who must be accepted; how many are to be fed, and with what sorts of food: on all those articles, without omission, I will fully discourse."—(And they are accordingly detailed.)—" 227. Let him add spiced puddings, and milky messes of various sorts; roots of herbs, and ripe fruits; savoury meats, and sweet-smelling drinks."—" 266. What sort of oblations, given duly to the *manes*, are capable of satisfying them for a long time, or for eternity, I will now declare, without omission.—" 267. The ancestors of men are satisfied a whole month with rice, barley, black lentils, or vetches, water, roots, and fruit, given with prescribed ceremonies.—" 268. Two months, with fish; three months, with venison; four, with mutton; five, with the flesh of such birds as the twice-born may eat.—" 269. Six months, with the flesh of kids; seven, with that of spotted deer; eight, with that of the deer, or antelope, called *ena*; nine, with that of the *ruru*.—" 270. Ten months are they satisfied with the flesh of wild boars and wild buffaloes; eleven, with that of rabbits, or hares, and of tortoises.—" 271. A whole year, with milk of cows, and food made of that milk; from the flesh of the long-eared white goat, their satisfaction endures twelve years.—" 272. The potherb *calasaca*; the fish *mahasalca*, or the *diodon*; the flesh of a *rhinoceros*, or of an iron-coloured kid; honey; and all such forest grains as are eaten by hermits; are formed for their satisfaction without end."

Let it be remembered, that this entertainment of *Srad'ha*, in honour of deceased ancestors, is for Brahmans to partake of: it is laid down in verse 255, preceding, that " the liberal gifts of food, the due preparation for the repast, and the company of the most exalted Brahmans, are true riches in the obsequies to ancestors."

In v. 226 divers things are enumerated, as " wealth in *Srad'ha* to the gods."

"227. Such wild grains as are eaten by hermits, milk, the juice of the moon-plant, meat untainted, and salt unprepared by art, are things fit in their own nature for the last-mentioned offering."

Chap. IV. v. 26.—" At the season when old grain is usually consumed, let a Brahman offer new grain for a plentiful harvest: at the solstices let him sacrifice cattle.—" 27. Not having offered grain for the harvest, nor cattle at the time of the solstice, let no Brahman who keeps hallowed fire, and wishes for long life, taste rice or flesh.—" 28. Since the holy fires, not being honoured with new grain and with a sacrifice of cattle, are greedy for rice and flesh, and seek to devour his vital spirits."—" 112. Let not a Brahman read the *Vedas* lolling on a couch, nor with his thighs

crossed; nor having lately swallowed meat, or other food, given on the birth or death of a relation."—" 131. At noon, or at midnight, or having eaten flesh at a *Srad'ha*, or in either of the twilights, let not a Brahman tarry where four ways meet."—" 205. Never let a priest eat part of a sacrifice not begun with the texts of the *Veda*; nor," &c. &c.—" 213. Nor that which is given without due honour to honourable men; nor any flesh which has not been sacrificed."—" 250. A bed, houses, blades of *Kusa* grass, perfumes, water, flowers, jewels, butter, milk, ground rice, fish, new milk, flesh meat, and great vegetables, let him not proudly reject."

Chap. V. v. 11.—" Let every twice-born man avoid carnivorous birds, and such as live in towns; and quadrupeds with uncloven hoofs, except those allowed by the *Veda*.—" 12. The sparrow, the water-bird *plava*, the phenicopteros, the breed of the town-cock, the wood-pecker, the parrot, male and female.—" 13. Birds that strike with their beak, web-footed birds, those who wound with strong talons, and those who dive to devour fish. Let him avoid meat kept at a slaughter-house, and dried meat.—" 14. The heron, the raven, all amphibious fish-eaters, tame hogs, and fish of every sort, but those expressly permitted.—" 15. He who eats the flesh of any animal is called the eater of that animal itself; and a fish-eater is an eater of all flesh: from fish, therefore, he must diligently abstain.—" 16. Yet the two fish, called *pathina* and *rohita*, may be eaten by the guests, when offered as a repast in honour of the gods, or the manes; and so may the *sasalka*, of every species."

Then follows a long list of permitted and prohibited animal food: among the former are the hedgehog, porcupine, lizard, tortoise, rabbit, hare.—" These, among five-toed animals, wise legislators declare lawful food; and all quadrupeds, camels excepted, which have but one row of teeth:" the forbidden are solitary animals, unknown beasts or birds, though generally declared eatable, and all creatures with five claws.

" 19. The twice-born man who has intentionally eaten a mushroom, the flesh of a tame hog, or a town-cock, or a leek, or an onion, or garlic, is degraded immediately."

With a little alteration, the first part of JUVENAL'S fifteenth satire, beginning *Quis nescit*, might be applied to the Brahmans as happily as to the Egyptians, the object of his severity. The following, with the necessary modification, is OWEN'S paraphrase:—

Who knows not that there's nothing vile nor odd
Which brain-sick *Brahmans* turn not to a god?
Some of those blockheads bulls and cows adore;
Fish, reptiles, birds, and snakes, as many more.
A long-tail'd ape some suppliants admire,
Or man-like elephant—a god their sire;
One race a god half-man half-fish revere,
Others to beastly moieties adhere;

Hosts to a stone's high deity bend down,
While others sticks with adoration crown;
Nay vegetables here hold rank divine—
On leeks or mushrooms 'tis profane to dine.
Oh, holy nation! where the gardens bear
A crop of gods throughout the tedious year.

The taint of illicit food is, however, easily expiated: the rules of expiation are given in this chapter.

"22. Beasts and birds of excellent sort may be slain by Brahmans for sacrifice, or for the sustenance of those whom they are bound to support: AGASTYA did this of old."

Other regulations follow for the eating or avoiding flesh meat; and so far from its being generally forbidden, the Hindus generally, even Brahmans, nay priests, are expressly enjoined to eat it, and are even cursed for refusing to eat flesh. Some few texts to this effect are here extracted, from the same most venerable and revered code extant among the Hindus, or, perhaps, among any existing people.

Chap. V. v. 28.—"For the sustenance of this vital spirit BRAHMA created all this animal and vegetable system; and all that is moveable or immoveable that spirit devours."—"30. He who eats according to law commits no sin, even though every day he taste the flesh of such animals as may lawfully be tasted; since both animals who may be eaten, and those who eat them, were equally created by BRAHMA."—"32. No sin is committed by him who, having honoured the deities and the *manes*, eats flesh meat which he has bought, or which he has himself acquired, or which has been given to him by another."—"34. The sin of him who kills deer for gain is not so heinous, with respect to the punishment in another life, as that of him who eats flesh meat in vain, or not previously offered as a sacrifice:—"35. But the man who, engaged in holy rites according to law, refuses to eat it, shall sink in another world, for twenty one births, to the state of a beast."—"42. The twice-born man who, knowing the meaning and principles of the *Vedas*, slays cattle on the occasion above mentioned, conveys both himself and cattle to the summit of beatitude."

It would be superfluous to quote any more texts in proof that the Hindus in general, nay universally, may eat flesh meat; and my opinion is, that, with some, and, comparatively, not very many voluntary exceptions, they do eat it. There are, however, rules and recommendations of abstinence in this same venerable code whence I have extracted such contradictory indulgences. Verses 46. to 55. strongly enjoin, if they do not command, abstinence; and the very next runs thus:

Chap. V. v. 56.—"In lawfully tasting flesh meat, in drinking fermented liquor, in caressing women, there is no turpitude; for to

such enjoyments men are naturally prone: but a virtuous abstinence from them produces a signal compensation."

I have been more tediously particular in my extracts from these sacred and holy *Institutes*, on the subject of the abstinence or non-abstinence of Hindus, and even Brahmans, from animal food, from a full persuasion that it is a point on which the general opinion of the European world is not more uniform than erroneous.

Enough, I think, has been offered, and on better authority than mine, to prove the fact that Hindus, even Brahmans, may legally eat meat. It has been asked, how, in former times of famine in Bengal, it happened that the *Gentoos*, as travellers relate, died in the streets rather than eat meat, or any food, proffered by Europeans; and if rice or vegetables were not their only food, why substitutes of flesh were not resorted to? I have never been in Bengal, nor if I had, should I, perhaps, be able to account for the fact—admitting it to be one: it is, however, one thing to state, or to prove a fact, and another to account for it.* But we

* The inutility of applying theoretical reasonings to cases where our feelings are paramount, however irrational such feelings may be, has been noticed with sufficient frequency. Although the incident that I am about to relate be not very creditable to my philosophy, I will nevertheless give it. I had left Poona about sunset on a journey to Bombay, and arriving at the top of the *Bhoór-ghaut* before sunrise next morning, quitted my horses and attendants, determining to descend the mountain alone, that I might uninterruptedly enjoy the tremendous scenery of this unrivalled region. Knowing the path so well, I did not judge it possible that I could lose it; but it so happened, that, wandering out of the regular road, I missed the well-known village of *Kapooly* at the *ghaut's* foot, where I was to have rejoined my retinue; and before I discovered my error, and could rectify it, found that I had proceeded several miles beyond the village: which distance was now to be retraced. It was the month of May, the hottest of the year; the road excessively stony and dusty; the sun was high, and the inclining face of the mountain, looking to the westward, reflected his rays and heat full on mine; and before I again reached the foot of the hills, I was almost sinking with thirst and fatigue. I had arrived within a quarter of a mile of the fine tank of *Kapooly*, the bound, at that moment, of my earthly views; but impatient from such extreme thirst, entered a hovel, and requested water. A young woman immediately retired from a sort of front veranda, where a man was at work, and I listened to the gurgling of the liquid from a large into a portable vessel with feelings not to be described: she approached me with the water in her hand, and with benevolence in her face, and I most eagerly prepared to drink, and (as I thought) live. The man, looking at me, arrested the hand of his wife, and not seeing, perhaps, that I was a *Christian*, or not knowing our sources of impurity, told me, with distress and meekness, that I was in the house, and about to receive drink from the hand, of a *Chumar*, (that is, a cobbler, or leather-worker; among Hindus, a very base tribe). Can the reader believe that, in such a situation, I should on that account forego what on earth I most and alone required? But I certainly did—I hope with decent thanks by signs, for I could scarcely articulate them; and bent my miserable steps, directed by my anxious host, toward the town and tank, doubtful, near as they were, if I had energy or strength to reach them. Now this could not have been vanity; for in what point could I be vain-glorious before this kind cobbler and his benevolent wife? Nor could it have been hypocrisy; for I fancied myself almost on the threshold of another world. What the exciting feeling may have been I can scarcely tell: but it was not, I think, either of these.

may generally admit, that Hindus of the higher classes in each of the three first tribes would not receive any food so offered, be it of meat or vegetables: it is contrary to what they have been taught as pleasing to the gods. Hence the Hindu is the most indifferent of men in regard to life: he refuses food offered, as he is taught, unlawfully, and dies a martyr.*

So stiff are even the lower orders of Hindus in the article of purity, that the inferiors of your menial servants will not only decline eating of your food, but *palky* bearers, for instance, and some *mushalchis*, or link-boys, will not clean a knife, or touch a plate, because they have been in contact with meat—they would, if necessary, rather suffer martyrdom. But, if on a journey, they will remind you of the day being sacred to such a deity, and solicit a shilling† to buy a sheep, which they will kill and eat with all the *sang froid* and *gusto* of a *Christian*.

It has, perhaps, been a benevolent artifice of the priests to make the multitude contented, and even pleased, at abstaining from what such an immense population could not, under their bad, if under any, system of political and domestic economy, possibly obtain. Nor can such a population, or, indeed, perhaps, the population of any civilized nation, find in resorting to flesh any material relief from a dearth of vegetable food, where the latter, as it does almost every where, constitutes the chief ingredient of diet. In Ireland the peasantry abstain from animal food; and knowing no comparative superiority, scarcely repine: in England they abstain, and grumble: in India they abstain, and glory in it.

The authority of Mr. COLEBROOKE, taken from his Dissertation on the Religious Ceremonies of the Hindus, (*As. Res.* Vol. VII. p. 271.) may be given as in point on the subject of eating animals, if it be not found to coincide exactly with my opinion.

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* That the texts so largely quoted from the Institutes of Manu do imply the liberty of using flesh as food, cannot be doubted. They may be used as evidence, also, that such was once the practice of the Aryan race. But in applying these rules to the present time, we must remember that Manu is believed by a Hindu to have drawn up his code in the earliest age of the world, and that the most learned men have, in their comments declared certain of these rules inapplicable in the present time. "In the first and second ages men were endued with true piety and sound knowledge; so they were in the third age, but in the fourth, a diminution of their moral and intellectual powers was ordained by their Creator." Some of the usages, therefore, sanctioned in the code are now forbidden. Amongst these are the slaughter of cattle, and the use of flesh in the ceremonies of the Sradaba or the hospitality of home. "The tradition of the elders" was made of "none effect" the liberty allowed in the "old time." See the general note appended to the Institutes of Manu, Third Edition, Madras.—*Ed.*

† Half a *rupee*, or about a shilling, will buy a sheep in most of the interior parts of India; or where the quick interchange of money, introduced by European commerce, has not rendered money cheaper.

"It should be observed," he says, "respecting the practice of giving food at these obsequies, that Brahmans generally give it to one or more of their own relations: a stranger, unless indigent, would be very unwilling to accept the food, or to attend at a *Srad'ha,* for the purpose of eating it. The use of flesh meat is positively enjoined to Hindus at certain obsequies, (see *Ins.* of MANU, Chap. III. v. 124.) and recommended at all,* (MANU, Chap. III. v. 268. &c.) But the precepts of their lawgivers on the subject are, by some, deemed obsolete in the present age, and are evaded by others who acknowledge the cogency of these laws: these commonly make a vow of abstaining from flesh meat, and consider that vow as more binding than the precepts here alluded to. Others, again, not only eat meat at obsequies and solemn sacrifices, but make it their common diet, in direct breach of their religion."—(see *Ins.* of MANU, C. V. v. 31. &c.)

As well as in the *Institutes* of MANU, slaying and eating animals is allowed and enjoined in the *Vedas:* and one of the leading innovations of BUDDHA was the condemnation of such a practice. The abstinence from flesh—I apply the term to Hindus as I would to the fasts of Christians, may, perhaps, in some degree, have arisen from the reforming mildness of BUDDHA and his doctrines. Such doctrines being evidently innocent, and gaining ground in the estimation of the people, would be a sufficient inducement for the leaders of the orthodox to tolerate and adopt them, and to emulate the approved practice of their heretical opponents. Some of our early missionaries observing the priests in Malabar to abstain from animal food, and the respect they consequently enjoyed, did so likewise, and called themselves Christian Brahmans.†

The following passage is applicable to the topic under discussion, and elucidatory also of other parts of my work.

"The *Aswamed'ha,* and *Purushamed'ha,* celebrated in the manner directed by this *Veda,* are not really sacrifices of horses and men. In the first-mentioned ceremony, six hundred and nine animals of various kinds, domestic and wild, including birds, fish, and reptiles, are made fast; the tame ones, to twenty-one posts, and the wild ones, in the intervals between the pillars; and after certain prayers have been recited, the victims are let loose without injury. In the other, a hundred and eighty-five men of various specified tribes, characters, and professions, are bound to eleven posts; and after the hymn, concerning the allegorical immolation of NARAYANA, has been recited, these human victims are liberated unhurt; and

* Exclusive of daily *srad'has,* formal obsequies are performed ninety-six times in every year, on fixed days; enumerated in the page preceding that whence the above passage is quoted.

† These were Jesuit missionaries, and they called themselves Western Brahmans. It was their policy to keep Christianity out of sight.—*Ed.*

Image worship is very general among Hindus of all sects: there are, doubtless, some philosophic minds, and, perhaps, some in every sect, who have reasoned and rejected it; but I know of no such rejection by any whole tribe or description of men.

"It has now come to light," says ABU'L FAZIL, "that the generally received opinion of the Hindus being polytheists has no foundation in truth; for although their tenets admit positions that are difficult to be defended, yet that they are worshippers of God, and only one God, are incontrovertible truths."—*Ayin Akbery*, Vol. III.

"They, one and all, believe in the unity of the Godhead," (this surely is too unqualified); "and although they hold images in high veneration, yet they are by no means idolaters, as the ignorant suppose. I have myself," continues ABU'L FAZIL, "frequently discoursed with many learned and upright men of this religion, and comprehend their doctrine: which is, that the images are only representations of celestial beings, to whom they turn themselves while at prayer to prevent their thoughts from wandering; and they think it an indispensable duty to address the Deity after that manner." "In all their prayers they implore blessings from the sun. They consider the Supreme Being to be above all labour; believing BRAHMA to be the creator of the world; VISHNU, its providence and preserver; and RUDRA, (who is also called MAHA'DE'VA,) its destroyer." "One sect believes that God, who hath no equal, appeared on earth under those three forms, without having been thereby polluted in the smallest degree: in the same manner as the *Christians* speak of their MESSIAH." "Others hold, that all three were only human beings, who, on account of their sanctity and righteousness, were raised to these high dignities."—*Ib.*

The respect in which images were very anciently held by the Hindus, appears in the following text of MANU. *Ins.* Chap. IV. v. 130,—"Let not a Brahman intentionally pass over the shadow of sacred images."

In the curious account of the Hindu trial by ordeal, in the *As. Res.* Vol. I., a process by images is thus detailed:

"The priest shall perform rites to the image of some tremendous deity; and, having bathed the idol, shall make the accused to drink three handfuls of the water that has dropped from it. "If, in fourteen days after, he suffer no dreadful calamity from the act of the deity, or of the king, he must indubitably be acquitted."

The usage of having household gods is as old as history; but, perhaps, *Dii Lares* or *Penates*, were never more common among any people than the Hindus. The gods of LABAN, which his daughter RACHEL, the wife of JACOB, was so strongly attached to,

were, perhaps, similar to some in use among the Hindus: her's must have been small, as she carried them away and hid them under the harness of a camel. I have many so small, some scarcely an inch long, that several scores might be accommodated in one's hat. Others, again, of metal, will weigh many pounds: the subject represented in the frontispiece is the largest metallic idol that I brought from India. I have neglected to ascertain its weight; but it is equal I judge to thirty pounds, perhaps considerably more.

Mr. COLEBROKE, in his Dissertation on the *Vedas*, (*As. Res.* Vol. VIII.) offers some opinions on the histories of KRISHNA and RAMA that invite investigation: the result of which, if the inquiry be pursued with the zeal and judgment that are displayed in his interesting essays, cannot fail of throwing much light on the real, as well as mythological, history of the Hindus. He suspects two of the *Upanishads*, or theological treatises, appertaining to the *Atharva Veda*, on the exploits of KRISHNA and RAMA, to be of more modern date, and of less authenticity, than most other parts of the *Vedas*: these are the *Rama-tapaniya*, and part of the *Gopala-tapaniya*, which is called *Krishna Upanishad*. "The introduction to the first of these works contains a summary, which agrees in substance with the mythological history of the husband of SITA and conqueror of *Lanka*: the other exalts the hero of *Mat'hura*."

"Although the *Rama-tapaniya*," continues Mr. COLEBROKE, "be inserted in all the collections of *Upanishads* which I have seen, and the *Gopala-tapaniya* in some, yet I am inclined to doubt their genuineness, and to suspect that they have been written in times more modern, when compared with the remainder of the *Vedas*. This suspicion is chiefly grounded on the opinion, that the sects which now worship RAMA and KRISHNA as incarnations of VISHNU are comparatively new: I have not found in any other part of the *Vedas* the least trace of such a worship. The real doctrine of the whole Indian scripture is the unity of the Deity, in whom the universe is comprehended; and the seeming polytheism which it exhibits, offers the elements and stars and planets as gods. The three principal manifestations of the Divinity, with other personified attributes and energies, and most of the other gods of Hindu mythology, are, indeed, mentioned, or at least indicated, in the *Vedas*. But the worship of deified heroes is no part of that system; nor are the incarnations of deities suggested in any other portion of the text which I have yet seen, though such are hinted at by the commentators."

"According to the notions which I entertain of the real history of the Hindu religion, the worship of RAMA and KRISHNA by the Vaishnavas, and that of MAHA'DE'VA and BHAVA'NI by the Saivas and Sactas, have been generally introduced since the persecutions of the Budd'has and Jainas. The institutions of the *Veda* are

anterior to BUDD'HA, whose theology seems to have been borrowed from the system of KAPILA; whose most conspicuous practical doctrine is stated to have been the unlawfulness of killing animals, for the purpose of eating their flesh, under the pretence of performing a sacrifice, or *Yajnya*. The overthrow of the sect of BUDDHA, in India, has not effected the full revival of the religious system inculcated in the *Vedas*: most of what is there taught is now obsolete, and, in its stead, new orders of religious devotees have been instituted; and new forms of religious ceremonies have been established. Rituals, founded on the *Purúnas*, and observances borrowed from a worse source, the *Tantras*, have, in great measure, antiquated the institutions of the *Vedas*: in particular, the sacrificing of animals before the idols of KALI has superseded the less sanguinary practices of the *Yajnya*; and the adoration of RAMA and of KRISHNA has succeeded to that of the elements and planets. If this opinion be well founded, it follows that the *Upanishads* in question have probably been composed in later times, since the introduction of those sects which hold RAMA and GOPALA in peculiar veneration."

"On the same ground every *Upanishad*, which strongly favours the doctrines of these sects, may be rejected, as liable to much suspicion. Such is the *Atmabhoda Upanishad*, in which KRISHNA is noticed by the title of MADHU-SUDANA, son of DEVACI; and such also is the *Sundaritapani*, which inculcates the worship of DEVI." —*As. Res.* Vol. VIII. p. 495. But this is a digression.

The sacredness of the persons of Brahmans, and the veneration in which they are held, will appear in the verses, cited below, from MANU.* Chap. I. v. 88.—"To Brahmans, the being supremely glorious, assigned the duties of reading the *Veda*, of teaching it, of sacrificing, of assisting others to sacrifice, of giving alms, if they be rich, and if indigent, of receiving gifts."—" 93. Since the Brahman sprang from the most excellent part; since he was the first-born; and since he possesses the *Veda*; he is by right the chief of this whole creation.—" 94. Him, the being who exists of himself, produced in the beginning from his own mouth; that, having performed holy rites, he might present clarified butter to the gods, and cakes of rice to the progenitors of mankind, for the preservation of the world."—" 96. Of created things, the most excellent are those which are animated; of the animated, those which subsist by intelligence; of the intelligent, mankind; and of men, the sacerdotal class:—" 97. Of priests, those eminent in learning; of the learned, those who know their duty; of those who know it, such as perform it virtuously; and of the virtuous, those who seek beatitude from a perfect acquaintance with scriptural doctrine.—" 98. The very birth of a Brahman is a continued incarnation of DHERMA, god of justice: for the Brahman is born to promote justice, and to procure ultimate happiness.—" 99. When a Brahman springs to light, he is born above the world, the chief

of all creatures; assigned to guard the treasury of duties, religious and civil.—" 100. Whatever exists in the universe is in effect, though not in form, the wealth of the Brahman; since the Brahman is entitled to it by his primogeniture and eminence of birth.—" 101. The Brahman eats but his own food, wears but his own apparel, and bestows but his own in alms; through the benevolence of the Brahman, indeed, other mortals enjoy life."

Chap. IV. v. 142.—" Let no priest, unwashed after food, touch with his hand a cow, a Brahman, or fire."—" 165. A twice-born man who barely assaults a Brahman with intention to hurt him, shall be whirled about for a century in the hell called *Tamisra*."—" 167. He who, through ignorance of the law, sheds blood from the body of a Brahman, not engaged in battle, shall feel excessive pain in his future life.—" 168. As many particles of dust as the blood shall roll up from the ground, for so many years shall the shedder of that blood be mangled by other animals in his next birth."

Chap. XI. v. 208. modifies the punishment for this crime: "So many thousand years shall the shedder of that blood be tormented in hell."

Chap. VIII. v. 380.—" Never shall the king slay a Brahman, though convicted of all possible crimes: let him banish the offender from his realm, but with all his property secure, and his body unhurt.—" 381. No greater crime is known on earth than slaying a Brahman; and the king, therefore, must not even form in his mind the idea of killing a priest."

In the following verse, of which an explanation will be given in a future page, an expiation seems offered even for the slaughter of a Brahman.—" Chap. XI. v. 249.—" Sixteen suppressions of the breath, while the holiest of texts is repeated, with the three mighty words, and the triliteral syllable, continued each day for a month, absolve even the slayer of a Brahman from his hidden faults."

But it is generally supposed that this offence is beyond the reach of expiation.—" The inviolability of a Brahman is a fixed principle of the Hindus; and to deprive him of life, either by direct violence, or by causing his death in any mode, is a crime which admits of no expiation."—*Lord* TEIGNMOUTH. *As. Res.* Vol. IV. Art. 22.

Chap. IX. v. 313.—" Let not a king, although in the greatest distress for money, provoke Brahmans to anger by taking their property; for they, once enraged, could immediately, by sacrifices and imprecations, destroy him, with his troops, elephants, horses, and cars.—" 314. Who, without perishing, could provoke these holy men; by whom, that is, by whose ancestors, under BRAHMA, the all-devouring fire was created, the sea with waters not drinkable, and the moon with its wane and increase?—" 315. What prince could gain wealth by oppressing those, who, if angry, could

frame other worlds, and regents of worlds; could give being to new gods and mortals?—" 316. What man, desirous of life, would injure those, by the aid of whom, that is, by whose ablutions, worlds and gods perpetually subsist; those who are rich in the learning of the *Veda*?—" 317. A Brahman, whether learned or ignorant, is a powerful divinity; even as fire is a powerful divinity, whether consecrated or popular.—" 319. Thus, though Brahmans employ themselves in all sorts of mean occupations, they must invariably be honoured; for they are something transcendently divine."

The violent death of one of these persons, "transcendently divine," as they are deemed by MANU, it may be supposed, rarely occurs. I have, however, known of three being put to death, and that too at Poona, the immediate seat of Brahmanical government; and where, of course, such an event is likely to be viewed in the extremest abhorrence: I will notice the three circumstances I allude to.

The first was the Kutwal of the city of Poona: the Kutwal is an officer of police, something similar, perhaps, to our active magistrate at the *Bow-street* office. It must be premised, that the police of Poona is, or at least, a few years back, was, spoken of as admirably regulated. At about nine o'clock in the evening a gun is fired from the village of *Bamboora*, situated in front of the English Residency, on the side of the river opposite the city, toward which the gun is pointed; and being of very large calibre, it gives sufficient warning to all the citizens to retire to their homes; and after a reasonable time allowed for their so doing, the patrols take up and imprison every individual found in the streets, who are carried before the Kutwal in the morning. A story is told of a former *Peshwa* having been taken up by the patrol for infringing, in this instance, the law, of the obedience to which he ought to have been an example: on particular occasions, however, the firing of the gun is delayed half an hour, or an hour, or perhaps more.

In the year 1791, a period when political parties had caused much animosity in the court and city of Poona, a Brahman, named GAHUNSA RA'MA, commonly pronounced GAUNSARAM, a native of Aurungabad, of the tribe of Gour, warmly patronized by NANA FURNAVESE, the minister, held the office of Kutwal, and executed it with great ability, activity, and zeal. Toward the end of the month of August of that year, a large party of convivial Brahmans had separated rather late; and thirty-four of them remaining in the streets beyond the regular time after the firing of the Bamboora gun, were taken up by the police, and put in the place allotted for such defaulters; and in the morning twenty-one of them were found dead, and the rest scarcely alive. It did not appear that the *Kutwal* knew even of their imprisonment until the morning when the catastrophe was unhappily discovered—his officers had

performed their usual duty in their usual way; still the clamour against GAUNSARAM was excessive, and at length rose to such a pitch, that the unfortunate *Kutwal* is said to have sought refuge in the Peshwa's palace. But even here, in a Brahmanical and royal sanctuary, he was not safe; and the Peshwa, yielding to his fears, gave up the unhappy man into the hands of the frantic mob, headed by a number of Telingas: of which tribe were the unfortunate sufferers. In his prosperity, the respectable GAUNSARAM had built a handsome temple, and dug a fine tank, close to the city, to which they are highly useful and ornamental; and hither was the victim dragged, with every species of indignity: he was bound, and the cord was held by a man of the tribe of Bungi, (the basest of the Hindus, being employed in moving carrion, night-soil, &c.) and thus, amid the revilings of infuriate devils, he was dragged, with every species of ignominy, and by the hands of Brahmans, of the *Telinga* sect, was stoned to death, hard by his own munificent donation. This sad event occurred on the 31st of August, 1791, and was seen in part by my deceased and lamented friend Dr. FINDLAY, surgeon to our legation at Poona; who also saw the mangled corpse. I was not there at the time, but have often passed the spot so suited to melancholy, although, perhaps, not unprofitable, sensations. Sir CHARLES MALET, and Mr. UHTHOFF, were at Poona, and were much affected by so deplorable an event; aggravated by the consideration, that it should have been effected by Brahmans; a Brahman, the sufferer, defiling almost the waters of a tank, and the holy shrine of a temple, of his own foundation; and this at the seat of government and that government, Brahmanical, thus forced to witness a degradation unheard of, perhaps, in the history of their sacred sect.

I have heard it said, and have, I think, seen it related, that on such an occasion (that, however, of popular insurrection, is very uncommon in India,) the victim has been put in a bag, and beaten, to avoid the denunciation against shedding a Brahman's blood.

The second instance of this aggravated offence was in the person of a European, and that too a woman.

In a former publication I gave an account of a female who had ingratiated herself into the favour of NIZAM ALLY-KHAN at Hydrabad, and had received and exercised the command of a regiment in his Highness's service. My account left her departing from Hydrabad, intending to proceed to Poona.

This female was a native, I have been told, of Florence, and was the wife of the late JAMES HALL, Esq. a respectable barrister in the Supreme Court of Madras. They had separated, and she sought her fortune in the military service of the native powers. Arriving at Poona, she offered her services to several leading men in the military line, but did not receive what she deemed an eligible offer. She had in her employ a Brahman, who was very assiduous and useful

to her; but unluckily, on a particular occasion, she discovered his cloven foot, and detected the holy man pilfering her goods and chattels, and otherwise acting contrary to her interests; and she ordered her servants to seize and flog him: which order was unhappily obeyed with such rigidity, that the Brahman died, either under, or in immediate consequence of, the inflicted punishment.

It is not easy to guess the uneasiness and distress that such an event must excite in a Brahman government. A member of their own sacred fraternity, whose life no law can reach, however deserved the forfeiture, thus treated under their eye, and in their own capital, a stranger would expect to call out their greatest severity of resentment, in punishment, or expiation, of a crime that a Hindu cannot reflect on without horror and dismay. But it was not so: had the offender been a native, the punishment would most likely have been capital; but for a stranger, and that stranger a female, the mild benevolent spirit of a Hindu made due consideration, and prevented any sanguinary exhibition of resentment. The lady was arrested, and confined in a hill-fort in the neighbourhood of Poona, where she remained for several years, and would probably have remained for life; but during the struggles and revolutions that occupied Poona about the years 1795-97, an earnest application in her behalf was made to the minister, NANA FURNAVEESE, by *Monsieur* PERON, the officer who succeeded DU BOIGNE in the command of the French brigade in SINDEA's service. It was NANA's policy at that time, although, generally, he depended more on intrigue and influence than the army, to conciliate, and he yielded to PERON's request. The offender was liberated, and went to Bombay, where she died in 1798.

The military name, or title, assumed by this heroine, was JAMAL KHAN, or JAMAL SERDAR: not an uncommon name among *Moghles*, (or *Moghuls*,) and meaning *Elegant Lord*, or *Elegant Commander*; but without the affectation or vanity that it seems to indicate in English. It will be seen that JAMAL is a very good name for the wife of JAM. HALL.

Her dress at Poona was of a very warlike stamp, although still not entirely masculine. A long flowing *Jama*, in the style of the ordinary dress of th[illegible]s, with the loose *izar*, or trowsers; an enormous sabre, a[illegible] his [illegible]umed helmet, graced the well-formed person of this daring *Amazonian*: and it may be supposed, that, had she taken the field with her corps while serving in the *Nizam's* army, her example would have been animating to his troops.

I have heard it related, that she was offered the command of the battalion of women that NIZAM ALLY KHAN raised for the interior duties of the *Mahl*, or ladies' apartments, or what we call the *Seraglio*. It consisted of five or six hundred women regularly dressed and disciplined, commanded by officers of their own sex, and

armed with light fuzees: they mounted guard regularly over the ladies' apartments and vicinity and are described as, on the whole, a very well set up corps. It actually took the field when the Nizam waged the disgraceful war of 1793, against the Poona government.

Although this corps may be thought of with levity, yet it is surely an improvement on the system of having eunuchs in attendance on the ladies in the *Mahl.* I know not if this battalion be still kept up, as I have not for some years had any intercourse with Hydrabad. Our martial dame is said to have declined the command of it.

The third instance of Brahmanicide occurred while I was at Poona; and I will transcribe it, without alteration, from my memoranda, premising that it happened during a period of great political convulsion and frequent revolution: Poona indeed, was, at the same time, as revolutionary as Paris, but happily with infinitely less atrocity and bloodshed.—

"January 6, 1798. As RAKPAT-KANDHI RAO, a Brahman, Dewan, or minister, of the HOLKAR chiefship, was returning to HOLKAR'S camp last night, he was attacked and murdered in the quarter, called *Mangal** in Poona. Whether true or not, it will, in the present posture of affairs, be attributed to *Sindean* policy. The *Dewan* was dragged from his *Palky*, and his head was severed from his body: one of his attendants was wounded—some say killed.

"January 12. The assassination of RAKPAT RAO on the 6th is without scruple now attributed to the instigation of KASSI RAO HOLKAR. No inquiry whatever has been made into the business, although the deceased was, as may be inferred from his official situation, a man, and a Brahman, of considerable consequence: so much so, that a few months back, on the celebration of some religious ceremonies in his family, he was visited by the Peshwa, AMRIT RAO, CHIMNA APPA, NANA, DOWLUT RAO SINDEA, KASSI RAO HOLKAR, and all the first people about Poona. The ceremonies cost him fifty thousand rupees, as he made great presents, and fed five thousand Brahmans."

Such a number of these "beings transcendently divine," as MANU describes them, as five thousand being assembled at a grand dinner, may, like the relation of five hundred female soldiers, sound strangely to an English ear; but if India be a Paradise of priests, Poona is

* The streets and places in Poona are named after mythological personages; adding the termination *warry*, equivalent to street, quarter, or place: *Mangalwarry*, the street of MANGALA, the regent of the planet MARS, and presiding over Tuesday: *Aetwar-barry*, (an abbreviation of *Aditya warry*; the street of ADITYA, or the Sun, &c. Mythology is further brought to notice by paintings on the exterior of the houses: the history of the Hindu deities may, therefore, be read while traversing the streets of Poona.

their terrestrial heaven of heavens: and I have heard of forty thousand Brahmans having been assembled there. It was on the occasion of the *Datchna*, or alms-giving, and what I saw on that occasion, and noted at the time, I will, with the reader's indulgence, now relate, as I find it set down in my diary. *Parvati*, generally called *Parbaty*, is a hill of considerable height at the southern end of the city of Poona; on the summit of which is a handsome, but not very elegant, temple in honour of PARVATI, consort of MAHA'-DE'VA. It is a very respectable temple, and much resorted to; and when lighted up on great occasions, it shows well; and from its top is a fine view of the city and environs. On the annual ceremony of Datchna, or alms-giving, great sums are given away at Parbaty. To this temple Brahmans come to share the loaves and fishes from considerable distances: it would not be worth the pains for the majority to come so far merely for what they get here; but as a gift on this day tells ten fold of an ordinary alms, others, as well as the Peshwa make presents to some Brahmans, as do generous people on the road to and from this meritorious pilgrimage. The whole month is, indeed, very fit for the benefit of hospitality and alms-giving, so that the travelling Brahmans are fed, &c., all the way to Poona and home. Some come from Surat, Panderpoor, and other more distant places; and it is confidently said, that forty thousand have been known to assemble on this occasion at Parbaty.

It is customary, on a few preceding days, for the Peshwa, and other great men, to entertain Brahmans of eminence, and to make them presents; and these favoured and learned persons do not crowd with the mob, if we may so designate so holy a congress, to Parvati. The Peshwa, it is said, gives some fifty, some a hundred, and even so far as a thousand, rupees, according, as my learned informant tells me, to their virtue and knowledge; but it is not likely that any examination or scrutiny can take place, or that the bounty can be bestowed otherwise than by favour and interest, tempered, perhaps, by the reputation or appearance of the receiver.

About Parbati are some inclosures: one square field has a high wall all about it, with four entrances through double gates. It is not usual for any but Brahmans to be admitted on the day of the *Datchna*, but, desirous of seeing what was going forward, Captain GARDNER and I, by the exercise of a little civility and patience, were let in, but not our attendants, as no Brahman was among them.

It appeared that at three of the four entrances Brahmans were admitted, and money given; and it was our intention to have observed them all; but, soon after our entrance, AMRIT RAO, the Peshwa's elder brother by adoption, who was superintending one of the gates, hearing there were gentlemen of the English Residency in the field, sent to invite us to visit him, an honour which we could

not, of course, decline: and he detained us in conversation so long that it was necessary to proceed immediately home, on account of the approaching night.

At this gate, where we heard the operation of weighing and moving money, stood a cauldron of red liquid, from which a man, dipping his hand in, marked every candidate on some part of his garment, or, in default of garment, on his skin, with its expanded impression, and admitted him. It was now six in the evening, and the field was not half full—some thousands were waiting outside; but I should not, at a round guess, suppose that the field would contain many more than twenty thousand: to get money, however, a Brahman will make himself very small. We understand that until ten at night Brahmans were admitted; indeed, I suppose, no candidate is excluded. They are kept in the field until all are collected; but it is not clear to me whether the money is given at the entrance or exit: at any rate, it is expedient to keep them all together, or a cunning one might get two shares. If paid at entering, I see no use for the mark of the red hand; which would avail, if all were marked at entering, kept until the whole were collected, and, on showing the mark, paid, and let out. We observed no paying where we entered, and concluded that the money was given at quitting the field.

The usual dole I learned was from three to ten rupees, and I believe caprice or pleasure is the chief guide as to the amount. One pleasant jolly looking fellow, who was waiting with us on the outside, said he expected to get five, seven, or ten, rupees; but I could not gather from him what might ensure him a high share, or confine him to a low one; he said, indeed, that it was all fortune or fate. He had come from Surat; and on being asked how he found his account in coming so far on so slender an expectancy, he said he had nothing profitable to do at home, and was fed all the way out and home, received other hospitalities and alms on the road, and visited and met his friends, relations, and acquaintances; and paid his devotions also at other holy places near his route, which he contrived to make very pleasant by taking his own time: and farther, that there was reputation, as well as other benefits, allied to this sort of pilgrimage. He was gratified at my wishing, on taking leave, that he might this year receive a sum of rupees commensurate rather with his merit than his fortune, which I could not doubt would be three hundred at least. He had said that the last year his fate produced him but three rupees: this he volunteered, as I avoided putting the question, inferring, from his attributing a large sum to fortune, that his acquisition was but small.

The arrangement at the gates we understood to be this: the Peshwa at one; AMRIT RAO, CHIMNA APPA, (the Peshwa's youngest brother,) and NANA, at the other three. DOWLUT RAO SINDEA was likewise there, and we saw him go away on horseback about five

o'clock. An immense crowd of people were assembled about Parbaty. The donations this year (1797) were greater than usual: BAAJY RAO, (*the Peshwa,*) perhaps, had a mind to be prodigal, to gain popularity; but NANA was said to have disapproved of it at such a time. The Peshwa was understood to have given away five *lakhs* (500,000) of rupees: about sixty-two thousand pounds.

I note as rather an extraordinary thing, that a man, not, I think a Brahman, who had been instrumental in obtaining us admission, refused to accept a rupee in return. I please myself by thinking he was not the man, nor our broad-faced friend of Surat, who took my topaz-pin; for some one had the address, while I was in the crowd, to convey a very handsome one from my shirt.

Many Brahmans are found in the military service of the English, as well as of the native powers. PURSARAM BHOW (as he is usually called; more correctly, perhaps, spelled PARASU RA'MA BHAHU,) was a Brahman; so was HURRY PUNT, (HARI PANDIT): bearing arms is permitted on certain occasions to Brahmans by the law.

*Ins.* of MANU, Chap. VIII. v. 348.—"The twice-born may take arms when their duty is obstructed by force; and when in some evil time a disaster has befallen the twice-born classes.—" 349. And in their own defence; and in a war for a just purpose; and in defence of a woman, or a priest, he who kills justly, commits no crime."

The term *twice-born,* that so often occurs in the Hindu sacred books, is applied to the three superior classes: their *second* birth is dated from assuming the thread called *Zennár*, of which I shall speak presently, and from learning the *Gayatri.*

*Ins.* of MANU, Chap. X. v. 4.—"The three twice-born classes are the sacerdotal, the military, and the commercial: but the fourth, or servile, is once-born: that is, has no second-birth from the *gayatri,* and wears no thread; nor is there a fifth pure class."

The *Zennár* otherwise called *Janwi,* or *Janvi,* or *Jahnuvi,* is regarded by the Brahmans as of highly mysterious and sacred import; and they do not consider an individual as fully a member of his class until he have assumed this holy emblem. A Brahman should be invested with it at the age of eight years, by the hands of his father, who, with his tutor, twists that first put on: a Kshatriya receives it at eleven, from a Brahman: a Vaisya, at twelve years of age.

The *Zennár* must be made by a Brahman: it is composed of three threads, each measuring ninety-six hands; they are twisted together, and folded into three; then twisted again, making it to consist of nine threads; these are again folded into three, without twisting, and each end fastened with a knot. It is put over the left shoulder next the skin, and hangs down the right thigh as low as the fingers can reach. Some writers call this the Brahmanical, or

priestly, or sacerdotal, thread; but not, it would appear, in strict correctness, it not being confined even to the priestly tribe, but worn by three out of the four tribes of Hindus.

*Ins.* of MANU, Chap. II. v. 36.—"In the eighth year from the conception of a Brahman; in the eleventh, from that of a *Kshatriya;* and in the twelfth, from that of a *Vaisya:* let the father invest the child with the mark of his class."

The two next verses allow, on particular occasions, the assumption of the sacrificial thread in the fifth, sixth, or eighth years, respectively; or it may, in like manner, be delayed until the individual be double the age mentioned in verse 36.

"39. After that all youths of these three classes, who have not been invested at the proper time, become *vratyas,* or outcasts, degraded from the *Gayatri,* and contemned by the virtuous."

I often use the term of the four tribes, or the four grand divisions of Hindus: although the terms are pretty generally, they may not be universally, understood; and I will briefly mark the distinction, by quoting a text that will at once show their names, and their mythological origin.—

*Ins.* of MANU, Chap. I. v. 31.—"That the human race might be multiplied, He" (the Supreme Lord,) "caused the Brahman, the Kshatriya, the Vaisya, and the Sudra, (so named from the *scripture, protection, wealth,* and *labour,*) to proceed from his mouth, his arm, his thigh, and his foot."

I shall add a brief notice of the four tribes.

1. Brahman: written Brahmana, but the final 'a' is dropped in conversation.—From among this tribe the priests are chosen. I have said before, that all Brahmans are not priests.—"The natural duty of the Brahman is peace, self-restraint, zeal, purity, patience, rectitude, wisdom, learning, and theology."—*Gita,* p. 130. The word Brahman means a theologist, or divine: derived from BRAHM, the Divinity. Pandit is a learned Brahman; a philosopher: Panditya, philosophy.

2. *Kshatriya,* commonly pronounced *Ketri,* comprises *Rajas,* or princes, and soldiers: all the other tribes, however, furnish soldiers; and, indeed, princes too, if the ambitious individual can effect it. "The natural duties of the *Kshatriya* are bravery, glory, fortitude, rectitude, not to flee from the field, generosity, and princely conduct."—*Gita, ib.*

3. *Vaisya;* commonly called *Vais,* or *Bhyse:* merchants, traders, cultivators. In this tribe will also be found individuals of the three others; that is, practising the duties supposed to be exclusively allotted to the *Vaisya.* "The natural duty of the

*Vaisya* is to cultivate the land, tend the cattle, and buy and sell."—*Ib.*

4. *Sudra*; otherwise *Soodra*, or *Sooder*: mechanics, artizans, and labourers, of every description. In the prosecution of the *Sudra's* avocations will be found persons of the second and third tribes, or classes, and, perhaps, also of the first; but of the first comparatively few. "The natural duty of the *Sudra* is servitude."—*Ib.*

The above are the four grand divisions, or tribes, or classes. The sub-divisions are not to be enumerated with any accuracy; scarcely, perhaps, to be at all collected by name, even with the assistance of learned men, and to place them in their relative rank would be impossible.

[At the conclusion of this somewhat heterogeneous chapter I am tempted to add a few remarks of my own upon a subject so interesting as the origin, history and position of the castes of India.

There appears to have been no recognition of caste distinctions in the Vedic age. There is indeed one passage in the Rig Veda which seems to contradict this statement, and of this, the Brahmans made good use in developing and confirming a system so advantageous to themselves. The passage referred to occurs in the *Purusha Súkta* or Hymn of the Primeval Male, in the Rig Veda. It should be borne in mind that the pantheistic sentiment of the Hymn is quite foreign to the religion of the period, and for this and other reasons, every European Orientalist gives judgment against it as a genuine portion of the Rig Veda. The following is the passage in question—" when they formed (or offered up) Purusha, into how many parts did they divide him? what was his mouth? what were his arms? what were called his thighs and feet? The Brahman was his mouth; the Rajanya was made his arms; that which was the Vaisya was his thighs; the Sudra sprang from his feet. The moon was produced from his mind (manas), the sun from his eye; Indra and Agni from his mouth; and Vayu from his breath. From his navel came the atmosphere; from his head, the sky; from his feet, the earth; from his ear, the four quarters; so they formed the worlds."*

The whole passage is a crude and monstrous allegory. Brahma becomes the first Male or Purusha; the gods tie him to sacrificial stakes and immolate him. They dismember him and the anatomized frame becomes the Universe. The existing forms of society and the parts of the material world are fitted into the allegory. Appropriately enough,—the teaching class were the mouth; the defensive and offensive power of the soldier was the arms; the

* Muir's Sanscrit Texts, 7.

diligence and wealth of the merchant and cultivator, the middle class of those early times, were the thighs and legs; the labouring classes were the feet! The allegory does not fit quite so smoothly in giving representative parts to the material world, in producing the moon from the mind, showers (Indra) and fire (Agni) from the mouth and the atmostphere from the navel. The whole is but a poet's dream, and affords not the slightest ground for the prerogatives and pretensions put forth by the classes who wear the string, on the ground of superiority of birth.—From that dream, the Brahmans built up a terrible reality.

Turning from a passage, doubtful as to genuineness and dubious in signification, we consult the remaining and authentic portions of the Rig Veda. The Brahmans appear merely as a profession, not as a caste. They are the clergy of their day. Brahma in its neuter form implies prayer, praise and sacrificial food; in one word, worship; Brahmá is the man who offers it, a Brahman: not necessarily of the class now called Brahmans, for Viswamitra who officiated at the Purushamedha of Sunahsepas was a Kshatriya. No birth prerogative is asserted; no birth privilege is asked. The term Kshatriya is used in the Vedas to indicate a party possessed of power, composed of kings, rulers, and soldiers. The kings and chiefs of the Aryan tribes are frequently praised by the Vedic Bards; but not a word occurs of their birth from the arms of Brahma or of their blood inferiority to the sacrificers or clergy. Some Rajas are hostile to the Brahmanical ritual, but are not on that account deemed outcasts, and the princes of the Mahábhárata hold deliberations without the presence of Brahmans, (a great offence, according to Manu) yet are not therefore excommunicated.

The Vaishya was a householder, an unprofessional member of society, whilst the Súdras are not once mentioned in the older Vedas. So that the primitive sections of the Aryan communities resolve themselves into professional and non-professional; Brahmans and Kshatriyas constituted the first; the rest of the population, the last. The Súdras were probably a tribe first conquered and then enslaved; for this there is good evidence in the Epic poems as well as in the references made to them by classical writers.

To these arguments several minor considerations should be added. In the Vedic times, intermarriage was common, Brahmans marry Kshatriyas and *vice versa*. Ceremonial defilement by touch or by eating and drinking with members of other ranks, a feature of caste so common in our day, is never referred to in the Vedic Hymns. Had the system then existed, it must have crept into notice in some portions of those productions. The idea of the God Brahma, from whom the four castes are said to have sprung, was neither developed nor formed in the time of the Védas. The Brahma of the caste story, is quite foreign to the elemental worship for which the Rishis composed their hymns. On these grounds, the

conclusion may be deemed safe, that in the Vedic period there was no caste.*

"The office of the Purohita (foreman of ceremonies) and Brahmá became hereditary; and the Brahmá, as resident in the houses of the great became of growing consequence, especially in connexion with the anointing of kings and their horse-sacrifices, on which they counted much for conquest and prosperity. His study and learning gradually increased his influence; and he was constituted an adviser and counsellor. His supposed peculiar access to the gods gave him a peculiar sanctity. He became a legislator; and in this capacity he soon became a god upon earth. Such an exaltation of a human mediator has often to a certain extent been witnessed in other countries besides India."†

The authority claimed by the Brahmans and allowed to them, in their palmy days, is well expressed in a poetical formula still current. "The gods are under the power of the *mantras*, the *mantras* are the possession of the Brahmans; the Brahmans are our gods."

It is quite conceivable that when the Brahmans had centred in themselves the functions of religion, government and law, the means would not be wanting to represent as a divine ordinance what had been the growth of circumstance.—In such a state of affairs, the Laws which are attributed to Manu were compiled, probably about the sixth century. In them, the divine character of the Brahmans, the birth dignity of the twice-born classes, and the whole order of the caste system are laid down with rigid particularity and peremptory authority. Yet in the *Institutes*, there is evidence that, at that time, the caste system was only partially in force and that it had many opponents. The Epic Poems and several incidents referred to in the Puránas afford proof that many years elapsed and many political convulsions occurred before the supremacy of the Brahmans was fully acknowledged and the fiction of caste imposed without restraint upon society. The system no sooner took root than it ramified. By mixed marriages, by immigrations, by division of labour, by sectarian enmity, the castes of India multiplied, until at present they almost defy enumeration.‡

It must be evident to any one familiar with Native Society in Southern India that the term 'Súdra' bears amongst them a very different signification to that common in the North. The Súdras of the South are not and never were slaves. They constitute, by far, the greater proportion of the population. In respectability and influence, they are second to none but the Brahmans. The

* "India Three Thousand Years Ago" by Dr. Wilson, of Bombay, 43-60.

† India Three Thousand Years Ago, 47.

‡ The question of caste is discussed at length, in its historical aspect, in the first part of Muir's Sanscrit Texts.—*Ed.*

reason of this distinction lies in the early history of the Dravidian nations, that is, those races which speak languages which have sprung from a common stock, called the Drávida tongue. Of these the Tamils form the largest proportion.

Dr. Caldwell has investigated this subject in the Introduction to his Dravidian Grammar. He argues on very strong grounds that the early inhabitants of Southern India were Hindus of a prior immigration to the Brahmans; that before the arrival of the Brahmans they had become a settled community, in a state of moderate civilization. The Aryans who came to the South were not Kshatriyas; there was no war, no conquest and no subjugation. The Brahmans alone came, and had ceded to them the position of priests and teachers, for which their superior acquirements fitted them. The people retained their independence; but were cajoled into the use of the term "Sudra" by the ready skill of their superiors. Dr. Caldwell thus concludes.

"The primitive 'Súdras' of Northern India were slaves to the Aryans, or in a condition but little superior to that of slaves. They had no property of their own and no civil rights. In Southern India, on the contrary, it was upon the middle and higher classes of the Drávidians that the title of Súdra was imposed; and the classes that appeared to be analogous to the servile Súdras of Northern India, were not called Súdra but 'Pallas', 'Parias' &c. names which they still retain. The application of the term Súdra to the ancient Drávidian chieftains, soldiers and cultivators may prove that the Brahmans, while pretending to do them honour, treated them with contempt: but it does not prove that they had ever been reduced by the Brahmans to a dependent position or that they ever were slaves, like the Northern Súdras, to any class of Aryans. The Brahmans, who came in 'peaceably and obtained the kingdom by flatteries' may probably have persuaded the Drávidians that in calling them Súdras, they were conferring upon them a title of honour. If so, their policy was perfectly successful; for the title of Súdra has invariably been regarded by Drávidians in this light; and hence, whilst in Northern India the Súdra is a low caste man, in Southern India he ranks next to the Brahman, and the place which he occupies in the social scale is immeasurably superior, not only to that of the Pariars or agricultural slaves, but also to that of the unenslaved low castes, such as the fishermen, and the cultivators of the cocoanut and palmyra palms."*

Any notice of the various classes of Hindus would be incomplete without a few remarks upon a tribe with which Europeans have much to do, and whose history is involved in considerable obscurity. I refer to the *Pariars*.

* Drávidian Comparative Grammar, 77.

There is nothing in the name to signify a degraded social position. It designates an occupation. The word "*Parei*" signifies a drum, and from it comes "Parreiyan" a drummer, of which noun "Parreiyár" is the plural. The word contains the history of the tribe. In the olden times, when the governing class and the "upper ten thousand" were a little more particular about the caste of their employés, than are the white-faced strangers who now govern the country, the *Pareyan* was confined to one walk of life, he beat the drum at festivals before the god, at funerals before the corpse. Even now when a pariar may be found in epaulettes, when he crosses the path of the purer Brahman in almost every sphere of action, a memento of his ancestral employment survives. Wherever the sound of the great drum is heard, there will be found the hereditary drummer, the Pariar.

The tribe includes about one-tenth of the population. The members of it have their own pride of clanship; there are many tribes below them with whom they will not eat, "nor marry nor give in marriage." There is one large tribe, the Pallars, whom they regard as rivals and between the two there are feelings of as great hostility as between the Northern and Southern sections of the Vishnavite Brahmans. The saying, so general amongst Europeans that the Pariar "has no caste" or "is an outcaste," is untrue: not less untrue is the idea too commonly entertained that Pariars are the offspring of illegitimate alliances amongst members of the higher classes, or have been turned out of the exclusive circles of their betters by the breach of some rule of caste propriety. This fiction has been foisted on the credulity of Europeans, by the so called caste people to explain, in a way appreciable by Western thought, the degraded position of men who are really their own blood relations, and to justify their insolent behaviour towards them. The Pariar has no idea of the stories that are repeated of him, or his face, dusky as it is, would flush with indignation, as he repudiated them, and claimed for his people a real place amongst the tribes of India. Nor would he be wrong. Setting aside all weaker arguments, the language spoken by the dark skinned Pariah and his half-clad wife is a convincing proof that he belongs to the same nation and blood as the cultivator or the merchant.

"It is also worthy of notice," says Dr. Caldwell "that though the Pariars and the other servile classes in the plains live in hamlets by themselves, removed to a considerable distance from the villages in which their high caste masters reside, there is no trace amongst them of any difference in idiom, of any peculiar words or of peculiar forms of speech. The only difference which is apparent, consists in their mispronunciation of Sanscrit derivatives, arising from their general want of education; and in many instances even this difference is not found to exist."

"On the whole, therefore the supposition that the lower castes in the Drávidian provinces belong to a different race from the

higher appears to me to be untenable. It seems safer to hold that all the indigenous tribes who were found by the Aryans in Southern India belonged to one and the same race. It is probable enough that the Drávidians were broken up into hostile tribes before the Aryan immigration and that the distinctions, not only of richer and poorer, but also of master and slave had already come into existence amongst them. Those distinctions may have formed the foundation of the caste system, which their Brahmanical civilizers introduced, and which was moulded by degrees into an exact counterpart of the caste system of Northern India."*

I cannot refrain from a few remarks, in conclusion, in reference to another section of the Hindu population of Southern India, which has come into prominence in connection with a new phase in the religious history of India. I refer to the Shánars of Tinnevelly, amongst whom Christianity has received such large accessions. They inhabit the South Eastern portion of Tinnevelly and gain their livelihood by cultivating and climbing the palmyra palm, the juice of which they extract and make into coarse sugar. As to social position, they come between the cultivators of the soil or Vellalers and the Pariars or slaves. They are descended from a pure Tamil stock. Their ancestors were emigrants from the continent to Ceylon, where their descendants now occupy a respectable position. From this band of Tamil colonists, a branch struck off, returned to the continent and established themselves in Tinnevelly and Travancore.

As to the religion of those portions of the tribe which are still unchristianised, all that can be said is, that they have but a vague and traditionary belief in the being of God. Some of the deities of Brahmanical mythology are occasionally acknowledged, and in a superficial way. They have no belief in any thing beyond the grave. The only worship they have, is rendered to devils. These malignant beings are supposed to dwell in trees, to hover in the air or to roam in desert wastes. They are propitiated by bloody sacrifices and frantic dances. The intellectual capabilities of a Shánar are said to be of the lowest type.

Though the negative character of the Shánar faith is found in some degree to be favorable to the reception of Christianity, a difficulty of no slight magnitude exists in the ignorance of the people, their meagre intellectual powers and the strength of their superstitious feelings. First converts from such a people cannot be expected to be of a very high character. Every generation however gains some steps in advance of its predecessors. "Early Christian training has taught this new or rising generation not only to avoid devil worship but to be ashamed of the thought of

* Dravidian Comparative Grammar, 502.

practising it. It has banished materialism, without replacing it by rationalism, and has imbued large numbers of persons with that cheerful trustful temper of mind, that belief in God's providential care, and that patience under affliction which Christianity inculcates. There is room for improvement even as regards the religious condition of the rising generation, but it is a consolation to know that the influence of Christian truth is visibly increasing, and that superstition is visibly dying out. Let us therefore thank God and take courage.*—*Ed.*]

* "The Tinnevelly Shánars" by Dr. Caldwell—(31), a little pamphlet from which I have derived much valuable information.

# THE SECTS OF THE HINDUS.

BY THE EDITOR.

If one of the Rishis by whom the Vedic hymns are said to have been composed could visit again the scenes of his life, every thing would excite his wonder. His own people would be strangers to him. He would need a guide to their temples; their images would be unmeaning hieroglyphics; the trident of the Vaishnavite and the sacred ashes of the Saivite would be a mystery. Rama, Krishna and Ganesa would be strange gods and the wild poetry in which their deeds are recited, would recall sad memories of the stern simplicity of the chants in which he had invoked the favorable influences of Indra, Varuna and Agni. In a word, the present religious systems of India, have little or no connection with the theology of the Vedas.

Natural phenomena, especially in the forms of Light, Rain and Fire, (Surya, Indra and Agni) were personified into deities by the early Aryans. In that primitive theology, minor forces were also endowed with life. The clouds, the destructive power of fire, the fierceness of the storm, the dawn, the waters of rivers and seas, were invested with the attributes of being and received their modicum of praise and prayer. Here was food enough for the poets of after ages. Here was room enough for a religious mind to create deities to any amount. The authorities quoted by Dr. Muir in his admirable history of Hindu mythology (Vol. IV) go to prove that the rage for personification so improved on the materials of the Vedic hymns, as to prepare the way for the elaborate system of the Puránas. From the crowd of deified powers, Brahma, Vishnu and Siva came forth pre-eminent. Yet there was no antagonism in religious thought, no sectarianism amongst the worshippers. Each man worshipped the manifestation that pleased him best, and never denied the same privilege to his neighbour; for the deities severally selected were, after all, one. Thus amidst much diversity of faith, there was external unity.

Upon this followed the period of the Great Epic Poems; the Ramáyana and the Máha Bhárata. It is still matter of doubt whether the authors of those Poems intended to prefer a claim of divinity on behalf of their heroes. This, however, they did; they introduced the element of hero-worship into the religion of the Hindu people and laid the basis for comparison, preference and

sectarianism. This seed the compilers or composers of the Puránas carefully cherished. "They not only taught their followers to assert the unapproachable superiority of the gods they worshipped, but inspired them with feelings of animosity towards those who presumed to dispute that supremacy; in this conflict the worship of Brahma has disappeared, as well as indeed, that of the whole Pantheon, except Vishnu, Siva and Sakti, or their modifications; with respect to the two former, in fact, the representatives have borne away the palm from the prototypes and KRISHNA, RAMA or the LINGA are almost the only forms under which VISHNU and SIVA are now adored in most parts of India."*

Valuable information, as to the state of Hindu sects, is obtained from the life of Sankara A'chárya, contained in a work entitled *Sankara Vijaya*, published by A'nanda Giri, who is said to have been one of his disciples. Sankara A'chárya flourished in the eighth or ninth century. Chillumbrum lays some claim to his birth, but the better proof lies in favor of Malabar. He is said to have been born of a Brahmani mother by a low-caste father. That there was something dishonorable about his birth is to be inferred from the fact that afterwards, when on his return home, he was called to perform the funeral ceremonies of his mother, the Brahmans refused their co-operation. Sankara, it is said, produced fire from his arm, erected the pyre in the garden of his own house and concluded the melancholy ceremony alone.

In his youth, he was almost drowned in crossing a river and in the moment of danger vowed to give himself to a life of religious asceticism. After a course of preparatory instruction, he was consecrated to the guruship by the pouring on of water. All accounts agree in representing him as a wandering controversialist. He was ready to break a lance with any one and was for the most part successful in his encounters. His name is still held in reverence at Chillumbrum. At Conjeveram, he is reported to have worked many miracles, and there can be little doubt that he revived the dying vigour of the Saivite faith there. Aggressive though he was, he made provision for the continuance of his system by the establishment of several *maths* or convents, in which his disciples resided and his doctrines were taught. One of these, at Sringeri, near the sources of the Tumbudra, in the Western Ghats, remains in active operation to this day. He passed northwards through the scenes where Buddhism had won its greatest triumphs. He would be a spectator of its decline, and it is not improbable that his own influence helped to fan the persecution before which the last disciples of Sákiya beat a hasty retreat. "Towards the close of his life he repaired as far as to Kashmir, and seated himself, after triumphing over various opponents on the throne of Saraswati. He next

* Wilson's Works, Vol. 3 I.

went to Budarikásrama and finally to Kedárnáth, in the Himalaya, where he died at the early age of thirty-two. The events of his last days are confirmed by local traditions, and the Pítha or throne of Saraswati, on which Sankara sat is still shown in Kashmir, whilst at the temple of Siva at Budari, a Malabar Brahman of the Namburi tribe has always been the officiating priest."*

The system advocated by Sankara continues to influence the creed of the Saivite Brahmans to the present day. It is pantheistic, according to the Adwaita or non-dualistic philosophy; there is said to be but one true subsistence, called *Brahm Para Brahm*. But as the mind of man cannot elevate itself to the contemplation of the inscrutable First Cause and only Soul, he may be contemplated through inferior deities as Brahma, Vishnu and Siva, and men may grope for him in the rites prescribed by the Vedas. Thus it happened that whilst Sankara advocated a philosophical theology, he sanctioned his disciples in the worship of Vishnu, Siva, Ganésa, Surya and Sakti,—the female energy, both in its mystic and terrible forms.

But we have now to do not so much with Sankara's personal faith or teaching, as with the religious parties with whom he came in contact. It may be objected that probably the little work *Sankara Vijaya* was not written in Sankara's lifetime but some time after his decease. This may be allowed, yet we have in it a faithful sketch of Hindu sects as they existed some five or six hundred years ago.

We learn from it, that several sects have entirely disappeared. BRAHMA had then his votaries; his worship is now confined to two places; at one of these, the notorious Bithú, a piece of his slipper is said still to be preserved fastened in one of the steps of the ghát, and a large festival is held annually to do honor to it. AGNI retained his place as a deity of some pretensions, whereas now he only receives in common with other deities, the invocations of the Sradha and marriage ceremonies. The worshippers of the SUN appear to have been very numerous; he was adored at dawn, at mid-day and in the evening by sectaries who professed to find a particular divinity attached to him in these different manifestations of his splendour. Some did reverence to the gross material body of light and heat, others paid higher devotion to an image formed in the mind. The worship of the Sun is now confined to a mere invocation or has been absorbed into the adoration paid to Vishnu. GANESA, the elephant-headed lord of difficulties, had six classes of adorers; in the present day he cannot boast of any exclusive worship though he shares in the homage paid to almost every other deity. Many other deities

* Wilson's Works, I. 199.

appear to have had a glory now denied them. "In this predicament are Indra, Kuvéra, Yama, Varuna, Garuda, Sésha and Sóma, all of whom in the golden age of Hindu idolatry had no doubt temples and adorers: the light and attractive service of the God of Love, indeed, appears to have been formerly very popular, as his temples and groves make a distinguished figure in the tales, poems and dramas of antiquity: it is a feature that singularly characterizes the present state of the Hindu religion that if in some instances it is less ferocious, in others it has ceased to address itself to the amiable propensities of the human character, or the spontaneous and comparatively innocent feelings of youthful natures."*

It appears that, in those days, the professors of the Saivite faith were much more divided than at present in the minor details of belief and ceremony. Then as now the worshippers of Parvati as the female energy were very numerous. Ascetics who worshipped her in her more ferocious forms were common. "The naked mendicant, smeared with funeral ashes, armed with a trident or sword, carrying a hollow skull in his hand and half intoxicated with the spirits which he has quaffed from that disgusting wine-cup, prepared in short to perpetrate any act of violence or crime, the *Kapalika* of former days is now rarely, if ever encountered." The notices of the Vaishnava sect contained in this biography make no mention of Ráma, Sita or Hanuman as objects of worship, and the now popular name of Krishna was then unknown, at least as a divinity.

If the present Saivite system of South India owes much of its character to the life and teaching of Sankarácharya, the Vaishnava faith owes no less to the influence of Rámanuja. We can fix the period of his life with proximate certainty. From inscriptions, safer guides than books in such matters, it may be concluded that he was born about the end of the eleventh century, and that the first half of the twelfth century was the period at which his fame as a teacher, was established.†

Rámanuja was born at Srí Permatoor, near Madras. According to the spirit of a period, in which gods and goddesses were made at pleasure, he was reckoned an incarnation of A'di Sésha and the club, discus and shell of the great Vishnu were said to be embodied in the persons of his chief disciples. He studied at Kanjeveram and made his first attempts as a religious teacher there. He was attracted further south by the sanctity of Sri Ranga, the Holy Isle, the fertile spot of ground enclosed by the waters of the Coleroon and Kaveri. There, his devotions were paid to Vishnu as Sri

* Wilson's Works, I. 26.
† Wilson's Works. I. 35.

Ranga Nátha or Lord of the Holy Isle, and in that retirement, he perfected his system and published his works, if we may apply so modern a term to the primitive process of the stylus and leaf. Allured perhaps by the fame of the great Saiva teacher, Sankara, impelled undoubtedly by denominational jealousy, he left the fertile banks of the Kaveri and travelled over the greater part of Southern India, defending and expounding the Vishnuvite creed against all opponents and of course conquering them. In the course of these labours, he is said to have established 700 colleges, nearly the whole of which have disappeared. He sought to provide for the permanence of his sect and opinions by the creation of 89 hereditary guruships, five of which remain, located at Abohlam, Totádri, Rameswara, Sri Ranga, and Kanji. Many Vishnuvite temples which had been perverted to the worship of Siva, he restored to their primitive character. Amongst these was the celebrated shrine of Tripati. He returned to Sri Ranga, but his quiet was disturbed by that *odium theologicum*, which he had helped to evoke. His favourite island was a part of the Chola Kingdom and the Chola King was a bigoted worshipper of Siva. This sovereign drew up a "declaration" of his faith and demanded the signatures of all the Brahmans in his dominions. Awed by the power of the royal arm or bribed by the wealth of the royal treasury, multitudes of the sacerdotal class abjured their faith. RA'MANUJA remained firm and escaped the violence of an armed seizure by a timely retreat to the Mysore country, then ruled by Vítála Déva, a Vellála by caste and a Jaina by sect. This sovereign became a convert, being affected by a cure wrought by Rámanuja's skill on his daughter, which, of course is dignified into a miracle and perhaps also convinced by the great guru's instructions. Here Rámanuja found a refuge for twelve years and established his *gada* or throne at Mail Cotay, where the head guru of the sect still resides. Upon the death of the Chola king, Rámanuja returned to Sri Ranga, where he ended his days in peace. The smoke of his funeral pyre ascended from the rich foliage, in the shade of which, he had spent many a day of quiet thought and his ashes mingled in the waters of the Kaveri, in which he had delighted to perform his ablutions. In his philosophical system, Rámanuja inculcated what is technically called the Visishta Adwaita doctrine, that is, the "almost non-dual." The divine soul and the human soul were not absolutely one, as the *Adwaita* system taught, but were closely related. Final beatitude was to be obtained not by knowledge only; devotion and the usages of public worship were also required. Para Brahm was identified with Vishnu, whose superiority was warmly asserted, yet no prominence was given to the now all-popular incarnation of Krishna.

The Vaishnava creed received further modifications from Madhaváchárya and Valabhácharya, and many of the features which it at present wears may be traced to their example and doctrine. The former of these worthies, Madhaváchárya, was a Brahman, born in

the Taluva country in 1199. He was originally a Saivite but became a convert to the opposite sect. He is said to have composed a Bháshya or comment on the Gítá at eleven years of age. He presented his work to Vedavyása, who was still living in Badarikisrama in the Himalaya. He received in return three sálagrámas for which he built three temples. By miraculous knowledge, he recovered an image of Krishna which had been lost in the sea, by the wreck of a vessel which carried it, and this he set up as a principal object of worship amongst his followers. He also like his great predecessors Sankára and Rámanuja propagated his doctrines by a controversial tour, in which he triumphed over various teachers. His work being done, he returned to Vedavyása and is said to be still living with him in the solitudes of the Himalayan range. Valabhácharya who flourished in the sixteenth century added to the honour, then paid to Krishna, by bringing into prominence the divinity of his youthful forms. He too was a Telugu Brahman, and is fabled to have received direct from Krishna himself, authority to introduce the worship of Bálagopal or Gopal, the young. "Vallabha is supposed to have closed his career in a miracle; he had finally settled at Jethan Bee at Benares, near which a Matha still exists, but at length having accomplished his mission, he is said to have entered the Ganges, at Hanuman Ghat, when stooping in the water, he disappeared: a brilliant flame arose from the spot and in the presence of a host of spectators, he ascended to heaven and was lost in the firmanent."*

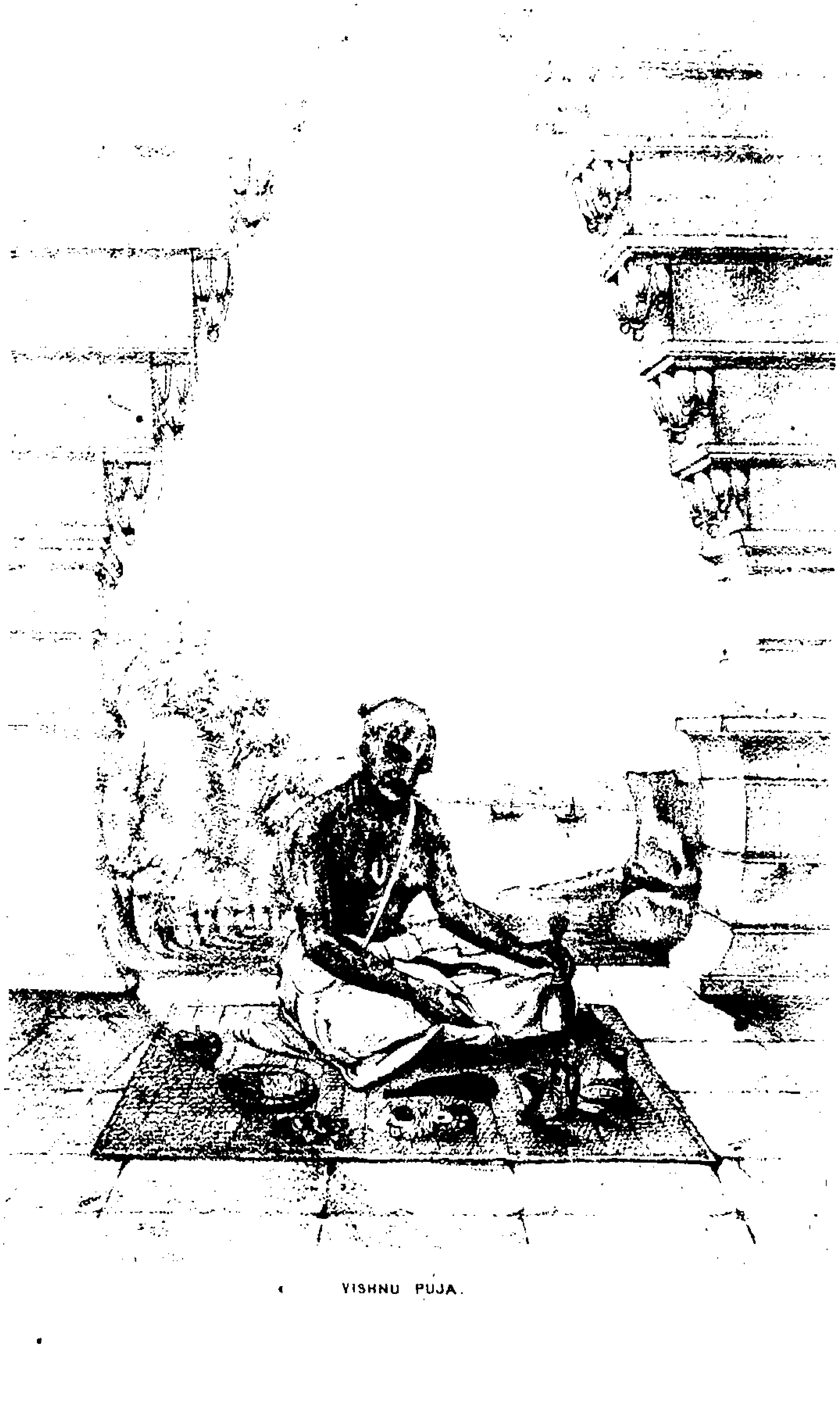
Systems are but the shadows of men and after these biographical sketches we shall be the better prepared to take a view of the sects of Hinduism as they at present exist.

## VAISHNAVAS.

In a summary like this, no notice can be taken of minor subdivisions; the general features only of the larger sections must suffice. The Rámanujas or Sri Vaishnavas professedly form the orthodox and larger portion of this sect. They worship Vishnu and Lakshmi in their various manifestations, either singly or conjointly.

I have selected an illustration of this worship from the "Sandhya or Daily Prayers of the Brahmans," by Mrs. S. C. Belnos, a work magnificently illustrated and in which the various parts of a Brahman's devotions are pourtrayed with great beauty and fidelity. A Vaishnava Brahman or Iyengar as he is termed in Southern India, having performed his ablutions in the neighbouring river, has spread a mat upon the floor of a *Mandaba* or open hall and furnished it with all the paraphernalia of his worship. These are a lota

* Wilson's Works, I. 121.



VISHNU PUJA.

or brass vessel containing sacred water; a lamp formed of a statue of some form of the deity, perhaps Hanuman; another cup for oil; a quantity of sacred flowers; a sprig of tulisi and offerings of grains, areca nut and betel leaf. He worships Vishnu through the Sálagrám stone. Tinkling the little bell which he holds in his left hand, he places the sacred pebble upon a small stand, which in his invocations he emphactically terms a *Singásana* or throne. He sprinkles it with water, lights the lamps before it, adorns it with flowers, ingratiates it with incense, and offers the repast which he has provided. Every one of these acts is accompanied by an invocation or prayer. In conclusion, he perambulates the symbol seven times, raises his hands in adoration and utters his last prayer, "O Paramiswera! Forgive all my sins, I am a poor ignorant mortal."

The profession of the Vaishnava faith is signified by a trident on the forehead. Two perpendicular white lines are drawn from the root of the hair to the commencement of each eye brow; a transverse line unites them. A red perpendicular line bisects the triangle. The Brahmans of this sect are divided into two parties bitterly hostile to each other. They are termed *Tengalai* and *Vadagalai* or the northern branch and southern branch. The southern members of the fraternity claim precedence as having amongst them the gada or guruship of the great teacher Rámanuja. To express this distinction, the sectarial mark has been slightly altered. The southern branch make the three perpendicular lines meet between the eye-brows; the northern make the cross line longer and continue the centre line some way down the nose. These marks are not confined to the forehead; they frequently cover the whole person. Not unfrequently they are stampt upon the bodies of youths with a hot iron, as a mark of initiation into the sect. Mystically the outer lines are said to represent the shell, discus and club of Vishnu, whilst the central red line represents Sri or Lakshmi. This symbol is supposed to be a kind of figured *mantra*; it is charged with inherent grace; it removes sin and sanctifies the wearer. YAMA directs his agents to avoid the men who wear it.

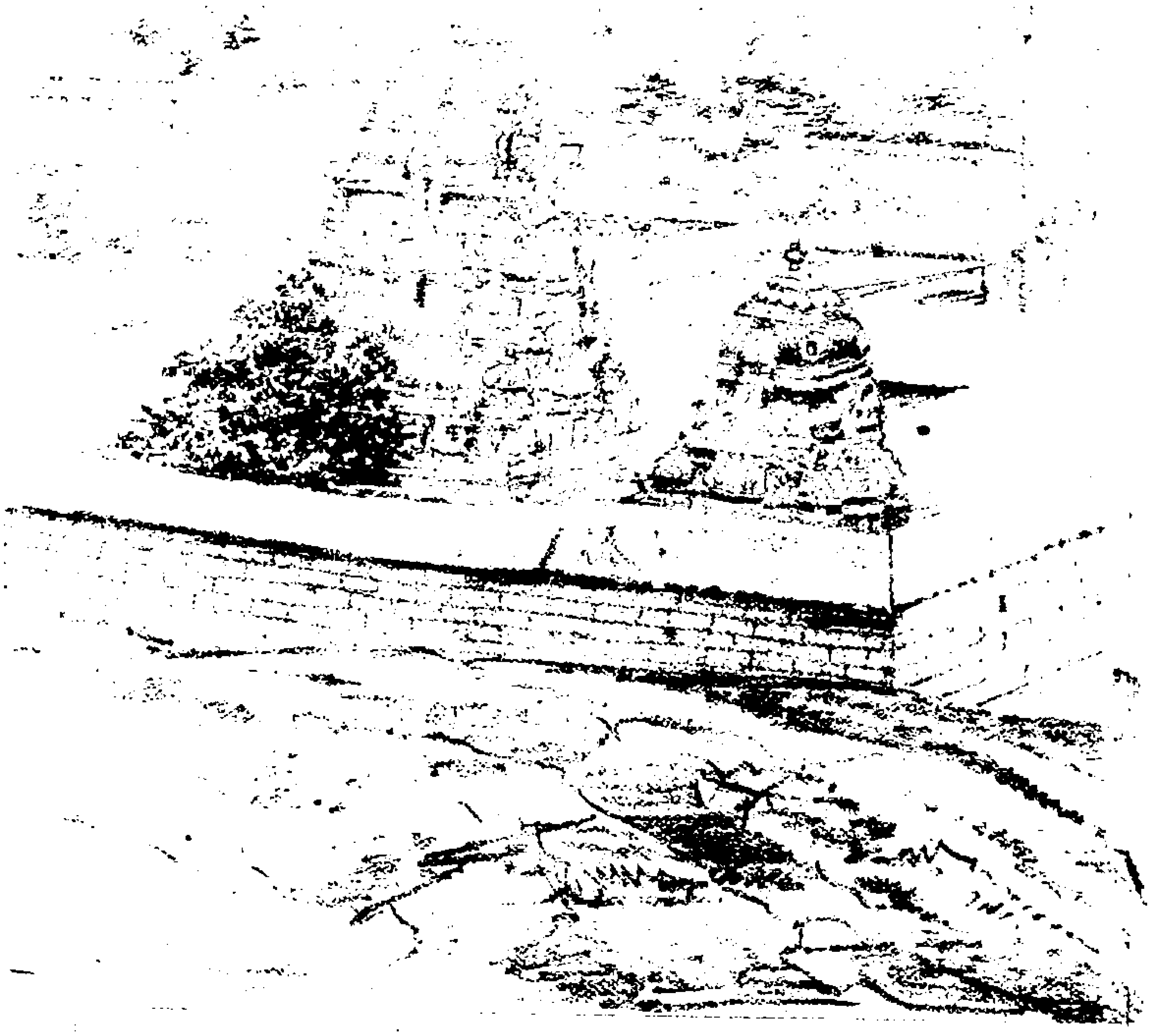
The sect has its mystical mantra as well as its symbol. It is whispered into the ear of the disciple and may not be repeated in the hearing of the profane. It is said to be a simple invocation of Ráma "Óm Rámáya namáh," or óm, salutation to Ráma. One of the most striking peculiarities of the sect is the care and privacy of their culinary operations. Every meal is preceded by ablutions; it is cooked by the householder himself and should a strange eye glance upon it, it is reckoned polluted and the viands of which it is composed are thrown away or buried. The Brahmanical heads of the sect or Iyengars are a proud, secluded and bigoted section of the community.

Their system is called *Vasishtadvaita* and retains the principal elements of Rámanuja's teaching. Vishnu is the supreme being, Vishnu and the universe are one; there is no duality of existence: this is *advaita*. Yet the Supreme spirit is endowed with all good qualities (Visishta) and with a twofold form; first as the Supreme Soul of the universe he is the first cause, and in the form of matter he is the efficient cause of all things. He has been pleased to manifest himself to his creatures in various ways;—in his ten incarnations, in images and objects of worship, and in the human soul. The modes of obtaining bliss are five-fold, successively related to each other. These are cleaning and purifying temples, images, &c.; providing flowers and perfumes for religious rites; the presentation of bloodless offerings: the use of the rosary of tulisi seeds, by counting its beads with an invocation of Vishnu under some one of his names and finally Yóga or the effort to unite with the deity. The reward of these acts is elevation to the seat of Vishnu and enjoyment of like state with his own, interpreted to be perpetual residence in Vaikuntha or Vishnu's heaven in a condition of pure ecstasy and eternal rapture.

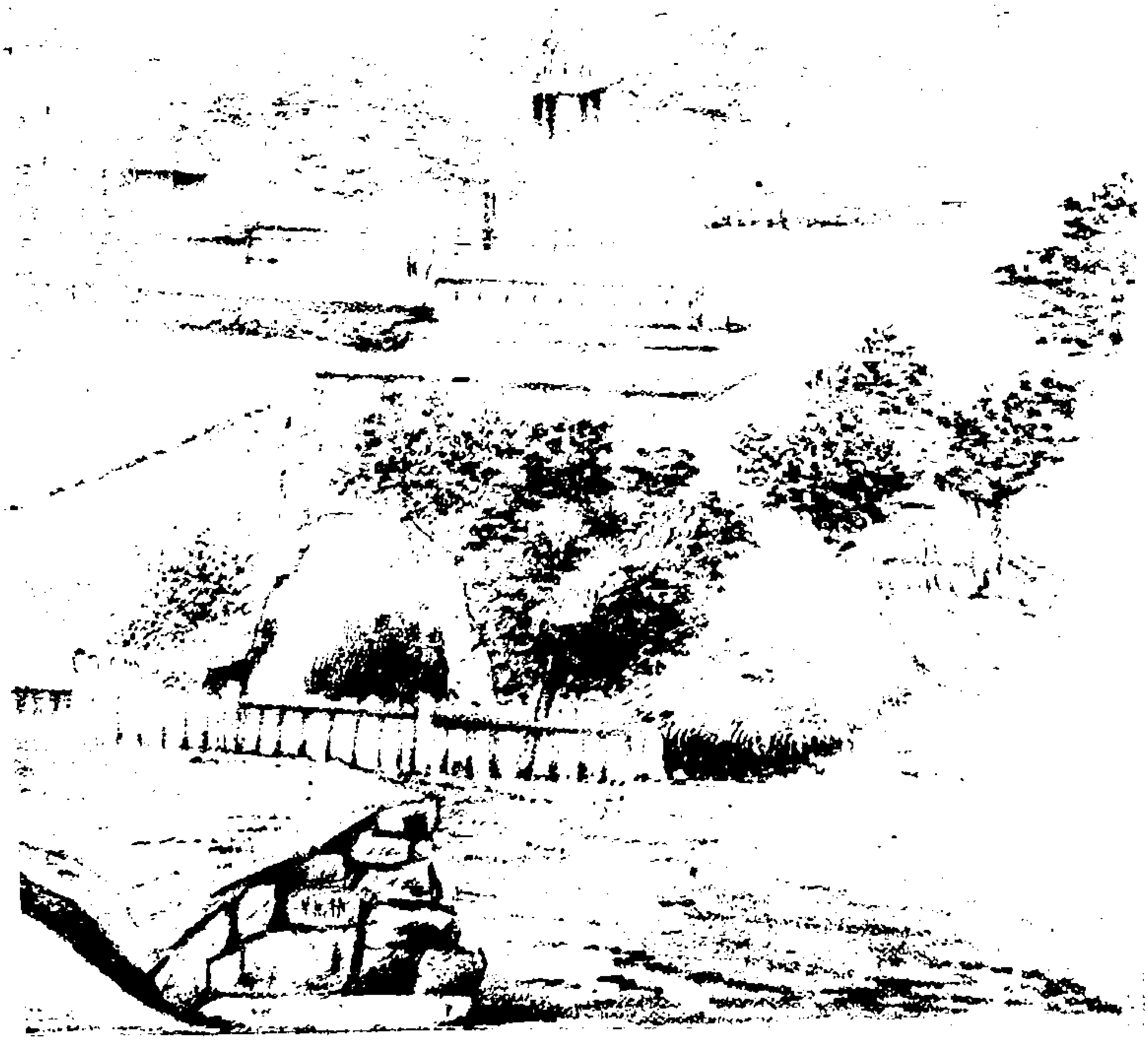
Some of the oldest monuments of the Vaishnava faith in South India may be found in the ruins of Mahabalipur or the Seven Pagodas, to which frequent reference has already been made in these pages. Though symbols of Siva and sculptured representations of Parvati are found in the multitude of figures represented in the various reliefs, yet the chief subjects are selected from the legends attached to the Vaishnava faith. The dwarf incarnation of Vishnu may be particularised.

In our plates will be found two subjects which have been selected from these far famed ruins; one from the photographic views taken by Capt. Tripe under the auspices of Government, the other from Fergusson's Rock Cut Temples of India. One represents the modern village with its neat tank and comparatively modern temple. A dark grove of palmyra trees furnishes a rich back-ground, amidst which granite boulders rise, some in the bare rough outline of nature; others excavated with rooms and pillars, thick with the images of gods. Amongst these are the five Raths; fanes hewn from the solid rock; niches are there but no images; and the shrines once spoken of as the chariots of the gods, are seldom trod save by the foot of strangers, men of foreign blood and foreign faith. Eastward, the eye falls upon the ruins of an old Pagoda. It stands upon the beach and the waves not unfrequently dash around its base. Hence we gaze upon the waves, beneath which the city of Bali is said to slumber and feel with what truth Southey has caught the spirit of the scene.

> " Well might the sad beholder ween from thence
> What works of wonder the devouring wave.



THE SEVEN PAGODAS



(BALIPUR NEAR SADRAS.

THE FIVE RATHAS, MAHABALIPUR.

Had swallowed there, where monuments so brave
Bore record of their old magnificence.
And on the sandy shore, beside the verge
Of ocean, here and there, a rock-hewn fane
Resisted in its strength, the surf and surge
That on their deep foundations, beat in vain.
In solitude the ancient temples stood,
Once resonant with instrument and song
And solemn dance of festive multitude;
Now as the weary ages pass along,
Hearing no voice save of the ocean flood,
Which roars for ever on the restless shores;
Or visiting their solitary caves
The lonely sound of winds, that moan around
Accordant to the melancholy waves."*

The most celebrated shrine devoted to Vishnu is that of Sri Ranga, erected upon an island formed by the waters of the Coleroon and Kaveri. The deity is there worshipped under the name of Sri Ranga Nátha, or "Lord of the holy Isle." The form presented to the eyes of his worshippers is said to be the same as that which he assumes when he reposes upon Sésha in Vaikontha. The local Purána states that the island, the shrine and the image were all brought down from heaven by Ikshwáku, an ancestor of Ráma's and placed in the Ganges near the city of Oude; but were afterwards removed by Vibbishana, brother of Ravana, who accompanied Ráma on his march to Lanka or Ceylon. He placed them in the midst of the Káveri and remained there fifteen days to perform acts of devotion. When he resumed his march the pious hero attempted to lift the image, that he might carry it with him: but it refused to move. Vishnu (or Peramál, as he is called in the south) spoke through the image and acquainted his follower that it had been decided long before that he must abide at Sri Ranga, there to manifest his grace unto his worshippers. The Purána attributes merit of the most efficacious kind and of unlimited extent to the shrine, the island and the beautiful river which surrounds it.

We have seen that Rámanujácharya was a resident there in the early part of the twelfth century, and we may therefore conclude that the place was even then of some importance and was possessed of sacred buildings, around which subsequent edifices were erected. In a list of the managers of the shrine found in the College at Madras, after many names have been mentioned, we have a certain date given, viz., A. D. 1072. At the close of the thirteenth century the buildings are said to have been much damaged, during troublesome times, a hint this, of the approach of the Mohammedan invader. The latest addition

* Curse of Kehama, xv. 8.

and repairs were executed by Trimal Naick of Madura (A. D. 1622) and Vijia-Ranga-Naik of Trichniopoly (1713-1732).* Shortly after the latter date, the Mohammedans obtained the sovereign power of Trichinopoly. When Chanda Saib in alliance with the French opposed the rising power of the English, the temple of Sri Ranga became an entrenched camp for their troops. Clive, then a young officer, blockaded them there and the power of the French in Southern India was shattered by British cannon discharging their hail within the sacred enclosure of this shrine of Vishnu.

We present our readers with a plate of this celebrated pagoda. The Vimána or shrine may be recognised by the cupola or dome, beneath which the idol is placed. It is surrounded by various buildings and a lofty wall; other buildings succeed, enclosed within a second wall;—then streets of Brahman houses within a third wall; then the dwellings of a large miscellaneous population, and a fourth wall said to measure no less than four miles in circumference. The gateways in these walls are surmounted by lofty pagodas. Many centuries have passed since that little fane stood alone; many vicissitudes have passed over the groves where Rámanuja sat and taught his mystic pantheism. The sceptre has fallen from the Hindu and Mohammedan to be wielded by a people to whom an idol is nothing, and the shrine that shelters it a mere curiosity. Yet the name of Sri Ranga is familiar to every Hindu and its sanctity annually attracts large crowds of pilgrims. Many times I have seen every spot of available space filled with eager worshippers, and the car with its jewelled divinity moving amidst a sea of human faces. On these occasions a vast proportion of the people were from the lower and uneducated classes. I spoke to many who had come from Hyderabad and Benares.

Though temples specifically dedicated to Vishnu are by no means uncommon, yet his glory has been eclipsed by the popularity of Krishna, the boy divinity. In these edifices all the little incidents of a baby's life are represented and deified. At sunrise the "cow boy" is roused from his slumber, washed and dressed, and treated to refreshment; he then receives his worshippers. He is supposed to go forth to tend the cattle and his friends bid him farewell. At noon he returns and delicacies of all kinds are prepared for his meal. They are shown to the deity and consumed by his ministers. He then enjoys his *siesta*. About sunset the deity is undressed; his wearied limbs are soothed by the application of unguents and his drooping senses cheered by perfumes. He then retires for the night; water, refreshments and the indispensable betel nut are placed near him; his attendants retire and the door of the temple is closed.

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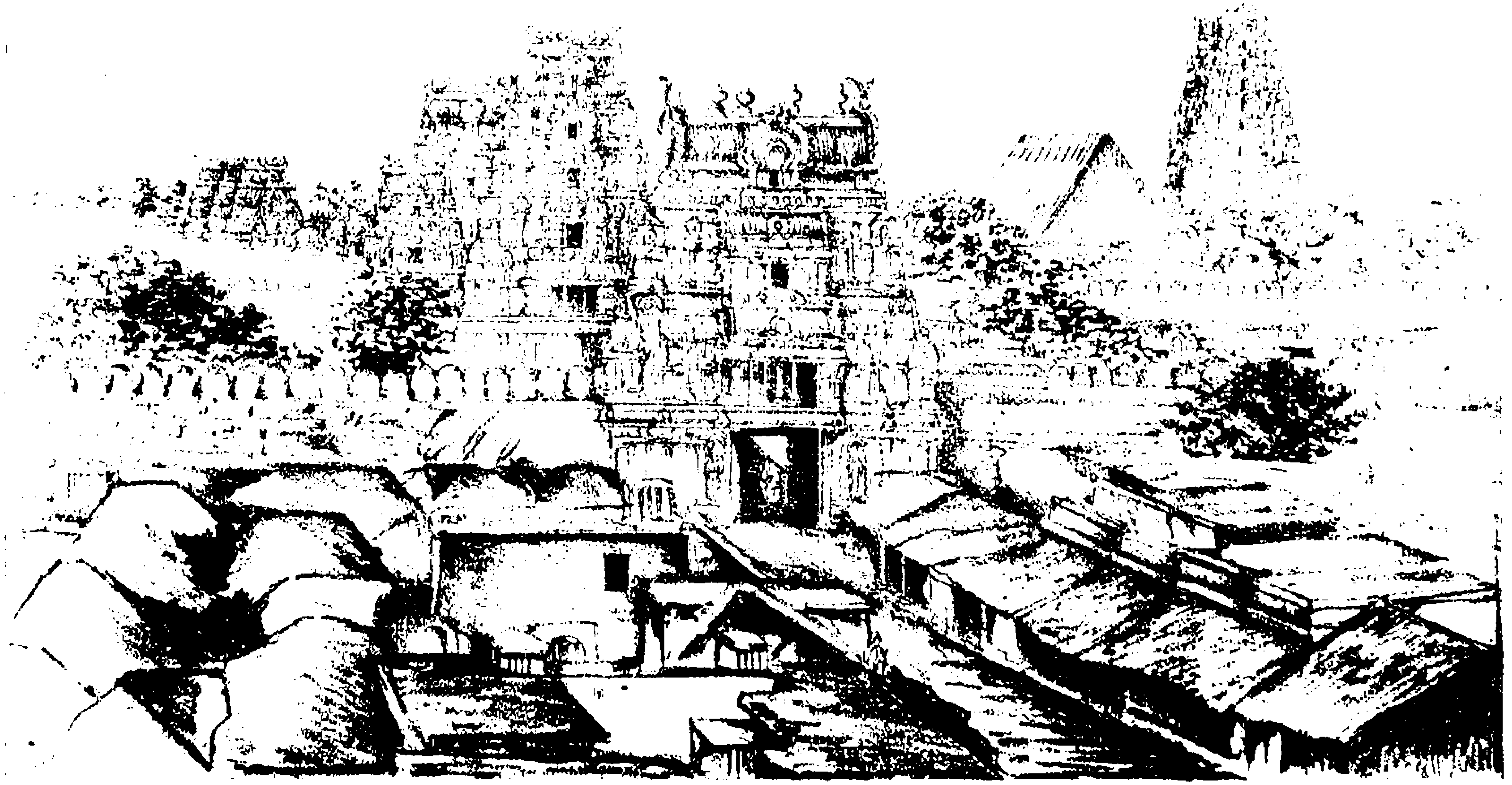
* Taylor's Catalogue of Oriental Manuscripts, iii. 135, 438; Historical Manuscripts, ii. 31.



SRI RUNGA — TRICHINOPOLY

Every temple devoted to Krishna has its great annual festival, when the principal acts of his youth are rehearsed in dumb show. He is carried to large halls or *mandabas*, where butter and curds are presented to him. He visits groves of tamarind or palmyra trees where the Gopis are supposed to bear him company and have their representatives in the temple dancing girls. He sails over the sacred tank on a raft and is carried round his domains on a lofty car amidst the acclamations of the people. Women and children crowd in large numbers to these festivities. It may be seen that the pious heart of woman and the stronger sense of man have turned away from the monstrous stories of the older mythology to a deity who, at least, appeals to human sympathies.

The mendicant followers of Vishnu are termed VAIRA'GIS. They profess to have obtained perfect moral restraint in speech, body and mind; or, in our western phraseology in thought, word, and deed. Some of these are very respectable men and are held in high esteem by the community. The majority however are marked with the worst vices of religious mendicancy; idleness, impudence and immorality. The flaming mark of the sect upon their foreheads, the rhymes which they drawl out in honor of the deity, and the begging bowl, the type of their ascetic vows, still continue to be powerful methods of appeal and the religious impostor goes to bed better fed than the workman, by the wages of whose toil he has been relieved.

## SAIVAS.

This sect is very numerous among the people who speak the Tamil, Canarese and Malayalim languages, that is through the well populated countries attached to the ancient Hindu kingdoms of Séra, Chola, and Pándya or the modern provinces of Arcot, Tanjore, Madura and Kanada. A casual observer may convince himself of the popularity of the Saivite faith by comparing with those who wear the Vaishnava sign, the number of those whose foreheads are marked with the triple horizontal line of ashes. Some of the most imposing fanes in Southern India are devoted to it. The Vaishnava sect can boast of but one Sri Ranga while the Saivite boastfully points to Chillumbrum, Trivalore, Trivadi, and Madura: to the Rock Temples of Trichinopoly and Trinomalee. The tenets, ethics and puránic fables of the sect have supplied the Tamil language with the greater part of its literature, an evidence of the hold they have obtained upon the popular mind and of the most effective method of retaining that hold.

Yet it would probably be difficult to find a temple in which Siva is the *sole* object of worship. The devotion of a Saivite extends to the Sakti of Siva and to his children: and it would be a mistake to regard as sectaries even the Lingadáris, whose worship is paid, with particular preference, to the male Linga, as the type of Siva.

The feeling of the Saivites is decidedly hostile to the sect of the Vaishnavas. They assert the supremacy of Siva and pour contempt upon the names of Brahma and Vishnu. Their religious works are filled with stories which redound to the glory of Siva, whilst they impute a vast inferiority to other deities. Yet the *Smártta* Brahmans are celebrated for their unsectarian spirit. They derive their title from the word "Smártta" pertaining to law and deem it applicable to themselves as they profess to adhere to the rules of the Véda, as selected and expounded by the great Sankaráchárya. Their theology is pantheistic; Siva is every thing and every where: Brahma and Vishnu are manifestations of him. Upon this basis, they are prepared to treat with leniency the disciples of another faith, and I have heard many of them say that they would raise their hands in reverence at the sight of any temple, even though consecrated to the worship of Christ. The community is very large; to say a man is a Smártta Brahman is colloquially the same as saying, he is a Saiva Brahman; their education, dignity and not unfrequently, their wealth give them great influence over the adherents of the Saiva faith and contribute to sustain the strength of that faith. As a class they are much more respected than the Iyengars, or Brahminical disciples of Vishnu.

Amongst the Saivites, are to be found a large sub-division who pay an almost exclusive reverence to the symbol of the male energy of the deity (Siva) and to them, the term 'sect' may be, with some modification, applied. The members of this sect are termed "*Vira Saiva*" or "warrior" followers of the Saiva system, a term which indicates their polemical zeal. They are also called *Jangamas*, from "Jangama" a place of union, because they are regarded as embodied symbols of the deity. The term Lingadári is the most common; it expresses at once their character; they are disciples of the *Linga*.

The worship of the Linga, as we have shown in a previous chapter, dates from a very early period. It was revived and extended however in the eleventh century by the fiery zeal of Basava, a man of low caste and obscure origin, who became prime minister to the king of Sri Saila. Physical force was called in to aid the revived dogma of the *Linga*, and the Jainas, in particular, felt the force of this style of argument. The wall-pictures of the great temple at Madura testify to this day, the cruelties inflicted by the Vira Saiva disciples upon their opponents, the Jainas.

Members of this sect wear the ordinary horizontal lines on the forehead; their distinguishing mark is a small silver box suspended from the neck or attached to the arm, which contains the symbol they so much revere.*

* Taylor's Catalogue of Oriental Manuscripts, ii. lxxxvi.

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SIVA PUJA.

The ascetic adherents of the Saiva system are termed *Yogis*. English readers are become familiar with these odd specimens of superstition. From the times of the earliest travellers, their various forms of penance have been a stock subject. Enough has been said on this point in the section on Siva and the reader may refresh his memory by a reference to Plate XVII. Happily these characters are now become scarce. Men are to be found who go begging through the bazaars and crowd the portals of a Saiva shrine on festival days, covered with ashes and making a show of some species of torture. But they are wretched impostors, who are glad enough at the end of a hard day to wash off their filth and count up the proceeds of their guile.

The Saiva system holds out to its votaries a four-fold bliss in a future state, termed Sálóka, Sámípa, Sárúpa and Sáuchiya or the presence of God, propinquity to God, similitude to God and absorption into God. These states of bliss are attached to four kinds of devotion, to which they respectively correspond. These are religious services, ceremonies, asceticism and the exercise or possession of spiritual wisdom, termed Sariyéi, Kiriei, Yoga and Nyána. The two last methods are said to be impossible to men who are so unfortunate as to live in the Kali Yuga or Iron Age.*

Religious service and ceremony may be presented to the deity by a worshipper in his own home. We offer our readers an illustration of this domestic worship, selected from Mrs. Belnos's Work. Our Brahmin has evidently performed his ablutions and spotless in person and in dress, as a good Brahman ought to be, he is engaged in the púja of Mahádéva. There is but one line of ashes on the brow; there should be three; not the Brahman's fault but the artist's; and they should be not only on the brow but on the neck, breast, arms and stomach. The worshipper makes up in the Rudraksha beads what he lacks in marks: the tears of Siva adorn his brow, his arm, his neck and his wrists. The object of his worship is a clay *linga*, placed upon a dish or *ásana*, supported by the sacred bull, Nandi. A large *linga* combining both the male and female symbols stands in the verandah of the house. The *mantra* or magical prayer *óm, namá Sivya*, or "*óm*, salutation to Siva" has been pronounced and the púja has commenced. The worshipper summons the attention of the deity by the tinkling of his little bell and presents to it, the sacred lamp. He will anoint the symbol with ghee, curds, water and honey, decorate it with flowers and present to it, the flowers, rice, betel and sweetmeats which are placed in readiness. Every act will be accompanied by a brief invocation, in which glory is ascribed to Iswara or some blessing is implored for the worshipper. The whole concludes by a reverential gesture and the repetition of the magic words, "*óm*; salutation to Siva."

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* Saiva Samya Vinádi, Q. 19-20.

A temple devoted to the worship of Siva does not differ in its architectural character from one consecrated to Vishnu. An outer wall, generally a parallelogram, incloses a court, in which any number of sacred buildings may be erected. The principal edifice is the shrine, which is approached through a vestibule. Prof. Wilson states, that Siva " appears in his shrines only in an unattractive and rude emblem, the mystic purpose of which is little understood, or regarded by the unitiated and vulgar and which offers nothing to interest the feelings or excite the imagination."* This is not the case, as far as my observation goes, in Southern India. Indeed I have before me now a native authority which states that the principal *Linga* of the temple should be accompanied by images of Umá or Parvati; of their offspring, Ganésa, Subramanya (Kartikeya) and Vírabadra, of Brahma and Vishnu with their Saktis and many others.†

The worship paid in such a shrine is of the most formal description. Reverence is paid to Ganésa; permission to enter is requested from Nandi, the bull, and the worshipper prostrates himself before the principal Linga or contents himself with lifting his clasped hands to his forehead. He presents his offering, if he has one, through the attendant Brahman, does obeisance again, flings a gesture to any other of the deities whose favour he may wish to propitiate, walks round the temple as many times as he chooses and departs.

The bull *Nandi* is the porter of Kailása, the abode of Siva. Images of him occupy a similar position in Saiva Temples. He is placed within the gateway, faces the shrine and is generally represented *couchant*. We have an illustration of this on a large scale, taken from Captain Tripe's photographs of Tanjore. " One of the most striking objects on entering the enclosure of the temple is the bull, which in an elevated Mandabam or porch in front of the principal temple, is represented crouching down, as if paying reverence to his great master, Siva. Nandi himself (who is incarnate as the bull) is the door-keeper of Kailása, Siva's abode.

Smaller bulls are to be found in every part of the temple and the presence of these is the surest sign of a Siva temple.

The bull itself is worshipped. Among the Lingadáris of Mysore this is in fact the most popular object of worship, under the name of Basava, who was an incarnation of Nandi, in the eleventh century. The Mysorean origin of the Nyakar rulers of Tanjore will account for their general introduction of it in the South. It is not very popular amongst the Tamilians themselves".‡

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* Works, i. 189.

† Saiva Samya Vinavidei, Q. 69-71.

‡ Descriptive Notes, by the Rev. G. U. Pope, prefixed to Capt. Tripe's photographs.

SIVITE BULL AT TANJORE.

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We have already seen that the power or energy of the divine nature in action is personified and worshipped and is termed Sakti. Saraswati, Lakshmi and Parvati are the Saktis respectively of Brahma, Vishnu and Siva. In these persons, the adoration of the female energy dates from a very early period. This adoration however took a grosser form in about the tenth century of our era, in consequence of the publication of the *Tantras*, a class of works in which the female energy is worshipped through the "maternal organ" which is regarded as a symbol of self-existent and all-productive nature.

The adherents of the Tantra ritual are termed Saktas or worshippers of the energy. They do not, at least in Southern India, form themselves into a separate class or sect, nor do they generally wear any characteristic mark. They are divided into two sections, called according to Prof. Wilson, right hand men or Dakshinas and left hand men or Vámácharis. These terms are not known in the South, but they are popularly distinguished as those who worship the female energy in a mystical way and those who follow the same worship in revolting ceremonies. It is sufficient to say of these last,—that a naked woman personifies the goddess: that the female organ is the direct object of worship and that intoxicating liquors, fish, flesh, mystical diagrams and incantations are essentials. These votaries of Sakti assemble at midnight in retired places or secret apartments, every stage of the proceedings is invested with a mystical meaning and the whole terminates in licentious sensual indulgence. These orgies may not be so common or so abominable as they once were; yet they occur far too frequently. I have heard of them on good authority in Madras and some of the largest towns in the South and have been acquainted with very respectable men who have taken part in them.

## JAINAS.

This sect assert that their faith was the primeval religion of man and their books refer us to a chronological list of teachers that covers millions of years. Judging by more sober evidence than these wild fables, we may conclude that the Jainas did not form a distinct and influential body until the eight or ninth century after Christ. Indirect evidence in support of this may be derived from the works both of Hindus and Jainas. Prior to the period mentioned above, Brahmanical writers explain and oppose Buddhism proper; after that time another form of belief is animadverted upon, which is called Buddhism but is really the Jaina system; a plain proof that the older faith was dying away and that a new faith, allied yet not identical, was taking its place. Again, their puráuas are said to have been written in the ninth century and the references to contemporaneous history in other religious works fix their composition in the ninth and tenth centuries. Hemachandra one of

their greatest writers flourished at the end of the twelfth century. The absence of any writings of a date prior to the ninth century may be taken as conclusive evidence that the sect was previously obscure.

More direct evidence is founded upon the Jaina inscriptions which have been discovered and deciphered. Those of Mysore begin at the close of the ninth century and go up to the sixteenth. Those of Guzerat begin 1189 A. D., multiply in the thirteenth and fourteenth centuries and are found as late as the middle of the eighteenth. In Magadha, a district very prominent in the history of the Jaina faith, the inscriptions are no older than the beginning of the sixteenth century.

" From all credible testimony therefore, it is impossible to avoid the inference that the Jains are a sect of comparatively recent institution, who first came into power and patronage about the eight or ninth century: they probably existed before that date, as a division of the Buddhas and owed their elevation to the suppression of that form of faith, to which they contributed. This is positively asserted by the traditions of the South in several instances: the Buddhas of Kánchi were confuted by *Akalanka*, a Jain priest and thereupon expelled the country. Vira Pándaya of Madura, on becoming a Jain, is said to have persecuted the Buddhas, subjecting them to personal tortures and banishing them from the country. In Guzerat, Buddha princes were succeeded by Jains. There is every reason to be satisfied therefore, that the total disappearance of the Buddhas in India proper is connected with the influence of the Jains which may have commenced in the sixth or seventh century and continued till the twelfth."*

The Jaina system took its rise in the Gangetic provinces of Upper India, but it does not appear to have now many adherents there. The Sovereigns of Mérwár and Guzerat became converts probably in the latter part of the twelfth century. It spread with considerable rapidity through the countries on the Coromandel coast. The sovereigns of Madura and Mysore gave in their adherence. Its prosperity in these parts dated from the ninth to the twelfth centuries. The reigning sovereign of Madura became a Saiva, the Raja of Mysore became a Vaishnava; and Lingadári Saivas, rising into power, completed the overthrow of the Jainas. The principal localities of the sect are at present stated to be Rajahmundry in the Northern Circars, Conjeveram (Kanchi) in North Arcot, Seringapatam and Sri Balagola in the Mysore and Mudubidry on the Western coast. Small colonies of them are found in most of the principal towns of the Peninsula who devote themselves to commerce and agriculture.

* Wilson's Works, II. 334.

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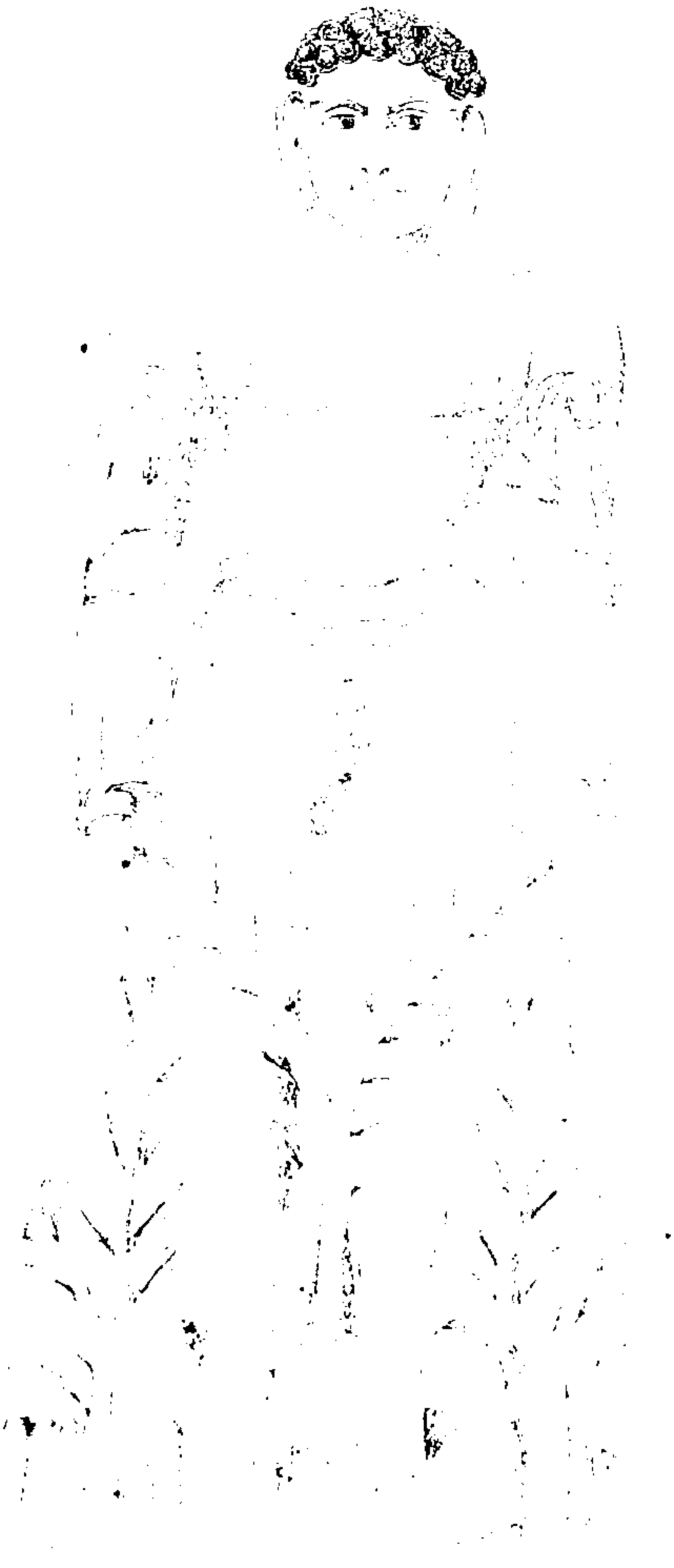


COMAD ISWARA   SRAVANA BELGULA   KANARA

Without attempting a detailed and historical account of the tenets of the Jainas, I may furnish a brief sketch of their creed as at present expounded.*

They acknowledge a deity who is named *Aruga*, the same as 'Arhat' so familiar in the history of Buddhism. It signifies the "perfect one" and besides this, the deity is said to have one thousand and eight names. He is possessed of all attributes, yet abides in a state of rest. He neither saves or destroys. The world is uncreated and imperishable; so are the varied forms of life with which it is peopled. Below the earth there are seven hells; above it there are sixteen worlds of gods; higher than these a world, termed Agamindra Lóka and highest of all, the world of bliss, the abode of *Aruga*. The world has had its golden age, its time of increase. Then the stature and age of man were greater than we can conceive. Then there was no sin and all men went to heaven. We are living now in the "time of decrease"; the stature and age of man have both been grievously diminished. If a man have a large supply of merit, he departs at death immediately to heaven: if he be a great sinner he descends at once to one of the seven hells; if merit and demerit be commingled in his life, he undergoes transmigration; worse times are in store, when no man will go to heaven. During a long period of years, that defies arithmetic, the world has been blessed by the appearance of fourteen Manus and twenty-four Tírthankaras. In this age, these Tírthánkaras are to be regarded as deities; they are spoken of as incarnations, as possessed of the divine nature and as exercising government over Gods and men. Temples are built for them; images are made of them and to them worship is rendered. Large portions of Hindu Mythology are incorporated into the sacred books of the Jainas. Brahma, Vishnu, Siva and the whole round of Hindu deities are regarded as the servants of *Aruga* and as possessed of a sacred character. Hence images are made of them and are placed in Jaina temples, where they obtain a share in the reverence of worshippers. The *Puja* of a Jaina temple differs little from that of its neighbours.

Three plates have been selected from the quarto edition of the "Pantheon" connected with this subject; the explanation of them, I will extract.

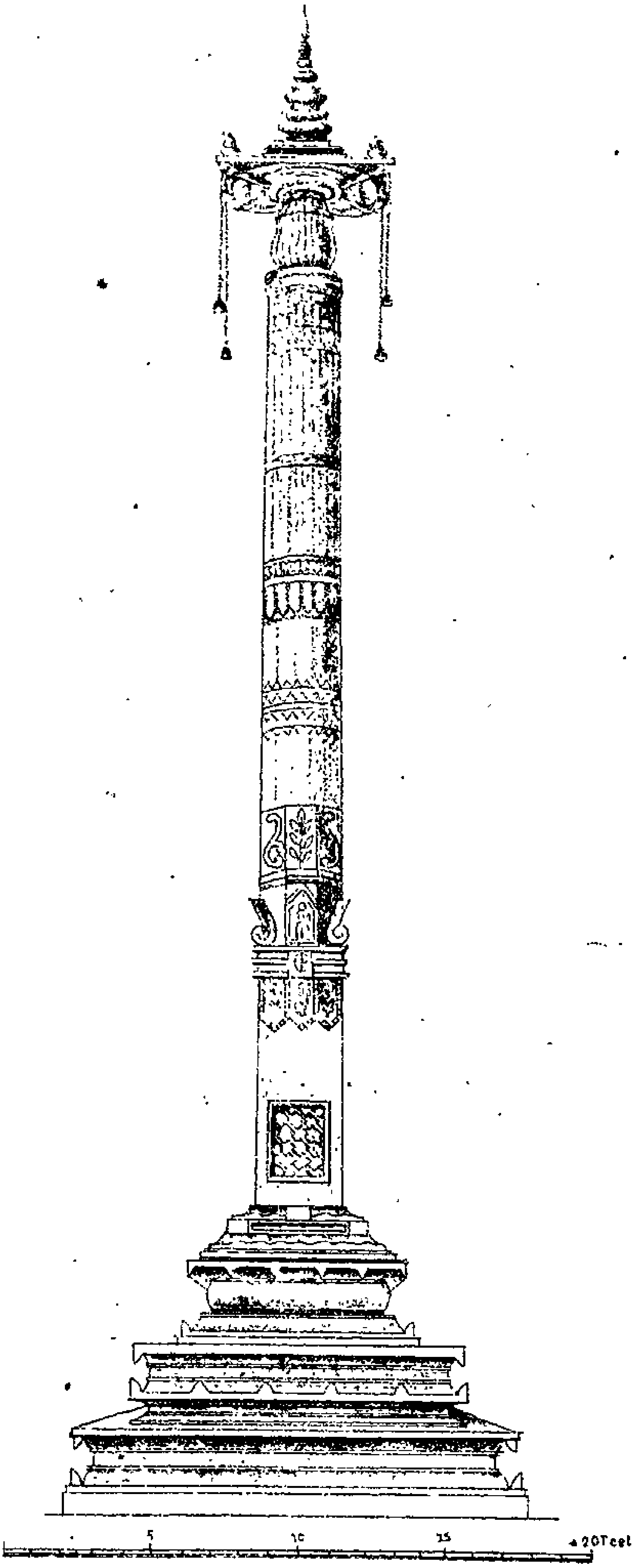
"Plate XLIII. is taken from a sketch that Sir ARTHUR WELLESLEY obtained in Kanara; and we are informed by Dr. BUCHANAN, who, in his curious and valuable "Journey through *Mysore* and *Kanara*," gives a print of this subject, that the Right Honourable General thought the *Colossus* less clumsy than the sketch.—On my sketch, copied from that of my gallant friend, the height of the statue is noted to be sixty feet three inches; but Dr. BUCHA-

* For the matter of this sketch, I am indebted to an article in the *Veda Agarádi* (Bible Dictionary in Tamil) by the Rev. H. Bower. The article in question was written by a learned Jaina.

NAN states it at seventy feet three inches. It is situated on a hill, called Indra Giri, near the village of Bellegola, or Belgala, surnamed *Sravana*, or *holy*, from being a very revered place of worship of the Jainas: the town and fort of Chinraypattam, as it is commonly called, is only four miles distant. This colossal statue is called GO'MATA RAYA, or GO'MAT ISWARA, with the epithet *Swamy*, or *divine*: it is also called JAINESWARA, and JAINADEVA. A strong wall, with several temples and other buildings, surrounds the statue, which contained formerly seventy-two well-shaped images, of which only forty-two now remain. The great image is, of course, too lofty to be covered; and to a distance of eight *kos*,* in all directions, appears, Dr. BUCHANAN says, like a column. Sir ARTHUR WELLESLEY thinks the mountain was formerly much higher than it is now, and that it has been cut away, leaving only the image: it is, indeed, difficult to conceive how, in any other mode, such a mass of stone could have been so situated, its magnitude precluding the supposition of conveyance and erection."

"The beautiful drawing from which Plate XLIV. is engraved, was made for me by my ingenious young friend Lieutenant DICKENSON, of the Bombay engineers. Standing in front of the entrance to a Jain temple, we may conclude it to be the workmanship of an individual of that sect; and highly creditable, it must be acknowledged, it is to him and his brotherhood. The colour of the obelisk is dark blue, or brownish: the inferior portion of the shaft is square; its sides nearly alike as to ornaments; it is then, for a few feet, sexagonal; and at this elevation is a figure—whether on more sides than one I am not informed; and I have never had an opportunity of examining this fine specimen of Jaina architectural skill. In the PLATE, and in Mr. DICKENSON'S drawing, the position of the figure is equivocal. In another view of the pillar, made for me by Captain BRUTTON, it is much more like the usual sitting figure of BUDDHA, and has a sort of cap, or something bell-shaped, suspended over his head; and he is encircled by a border of flowers, or leaves. Higher, the shaft has more angles; and approaching the capital, very many sides, so as, indeed, to be nearly round. The architrave is supported at its four corners by animals that appear like lions, from whose paws chains drop, with bells at their extremities; other animals, with human figures, are seen at higher angles of the entablature; and the whole is crowned with a spire in Mr. DICKENSON'S drawing, but in Captain BRUTTON'S by a flame tri-forked: these differences may have arisen from the difference of situation whence the views were respectively taken. The shaft is of one stone, and has no inscriptions; the pedestal is composed. This is altogether the most elegant column hitherto noticed in Kanara; but I have accounts of others, in that rich and interesting province, very similar; some of which, instead of the

* In this part of *Kanara* a *kos* may be estimated at two miles at least. Of GOMAT RAYA, an account is given in a book entitled GOMUTA RAYA *Charitra*.




Higginbotham Madras, 1864 A Ba

ELEVATION AND VIEW OF AN OBELISK OF GRANITE 52½ FEET IN HEIGHT, FACING A JAIN TEMPLE.
AT MUDUBIDLRY, OR MOORBIDRY, NEAR MANGALORE IN KANARA.

flame, are surmounted by the figure of a cow: such may be seen at the towns of *Wurrup*, or *Woorp*, and *Batkula*, or *Batcola*, where there are elegant temples."

"The Jain temple at *Mudubidry*, commonly called *Moorbidry*, is, however, the most elegant in the province: it is of large dimensions, having an interior cupola, supported by many columns, of great diversity in respect of design and ornament: GANESA, VISHNU, and SIVA, are said to be conspicuously carved throughout. The roof, over the body of the building, is composed of brass plates: there is an exterior veranda, supported by plain pillars, with a stone roof. One of my Kanara correspondents says, that the sacred image of the temple is tri-form, "exhibiting their Trinity in three brass figures grouped, burnished like gold; all quite naked, with curly heads like the colossal statues in the neighbourhood, but without the leaves twined round them." He adds, in another part, that the Jainas of *Mudubidry*, *Einuru*, and *Karkulla*, particularly venerate flame. These three towns are about thirty miles northeasterly from Mangalore: the former is the principal *Jaina* town, but of late years it has considerably decreased in population and importance: in the neighbouring plains are many tombs of great antiquity and magnitude. The natives are very reserved on matters of religion."

"From another correspondent, travelling in Kanara, I received the following items, descriptive of the temple at Mudubidry. It is of three stories, and very magnificent both within and without: there are, we were told, a thousand pillars in and about it, and no two are alike: the sculpture is certainly fine, both in design and execution. Entering an inner apartment, on the ground floor, is a large tablet, apparently of marble, on each side, covered with inscriptions in the Kanarese character, but hitherto not translated or copied: all the images of the gods on this floor are of brass, highly polished. On the second are some of marble. In the third, which is the most beautiful and worthy of observation, some are of brass, some of crystal, and others of marble and different stone: one in particular, of a reddish stone, was noticed, very large and handsome, which our conductors said was brought from Europe. The figures, on the whole, are very numerous. The roofs of the body of the temple have a curious appearance externally: they rise one over the other, three or four deep: some are covered with wood, some with copper, in pieces not unlike English bricks: the roof of the lower story is composed of massive slabs of granite, three or more inches in thickness, two or three feet broad, and from four to eight feet long. Many of the pillars in the interior have inscriptions and sculptures: on four principal corner ones we observed respectively an elephant, a monkey, a bird, and a conical figure: on many is the *cobra de capella*, or hooded snake. The exterior pillars

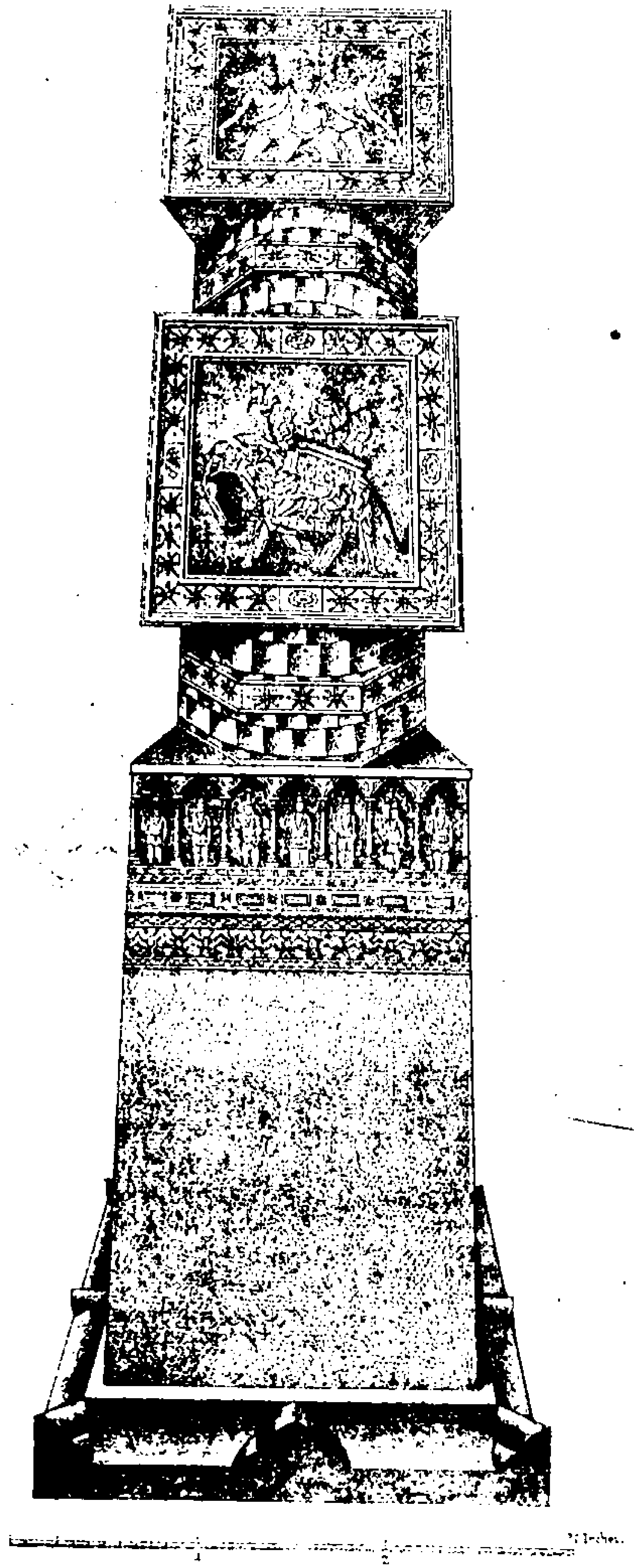
are of elegant forms, light and airy in their appearance: the dome is grand and rich, composed of large flat stones, resting angularly on each other, and narrowing from the base: the top being of a slab nearly circular, and beautifully carved: on the door, at the entrance, are several elephants."

"At Mudubidry is a palace of a curious structure, having a number of doors and pillars with sculptures of deities: one of these pillars, singularly and not inelegantly formed of wood, is represented in PLATE XLV from a drawing of Lieutenant DICKENSON; who was so good as to send me also a descriptive account of it, and other curiosities in Kanara, which unluckily has eluded my recent research."

## THE BRAHMA SAMAJ.

The preceding sketches must have convinced the reader that Hinduism is neither so unique nor so ancient as it is generally supposed to be. Its literature, formulæ and sects have ever been changing. The Hindu people, like other men, have felt the force of individual excellence, the influence of novel and often, foreign ideas. This statement we have seen verified in the history of the past; it is our duty now to furnish an illustration from our own times.

In the closing years of the last century, the first Protestant Missionaries arrived. Up to the present time, their numbers have continued to increase. Their agencies have been created, strengthened and enlarged. By preaching and teaching, by the translation and distribution of the sacred Scriptures, and by the formation of a Christian literature in the Vernacular, still very incomplete, they have exerted an influence upon the Hindu mind decidedly unfavourable to almost every form of popular belief. About forty years ago, the Government commenced the education of Hindus in the English tongue by the establishment of the "Hindu College." The light of Western science beamed through the darkness of Purânic teaching. The thin edge of the wedge produced an instant fracture. The alumni of the new college broke away from ancestral ideas and professed themselves infidels and atheists. In 1830, Dr. Duff opened in Calcutta the Institution of the Assembly of the Free Church of Scotland and commenced the Mission of Christian education for the youth of India. He was himself a power and under his influence some of the foremost men in Calcutta became Christians and ministers of the Gospel. These forces combined aroused the feeling of the public mind, especially amongst the young. A tendency was awakened towards *reform* if not towards conversion. That tendency awaited a man for its utterance and a sect for its embodiment. It found both.



A WOODEN PILLAR IN THE PALACE AT MOODBIDRY, or MOORBIDRY NEAR MANGALORE IN KANARA.

Rammohun Roy was a man of high rank, great learning and vast accomplishments. He was familiar with English and had studied Sanscrit, Arabic, Greek and Hebrew and through them, had made himself acquainted with the sacred books of Hindus, Mohammedans and Christians, in the tongues in which they were originally written. He repudiated polytheism, opposed idolatry, advocated a return to the Vedas, and professed to find in those books a system of monotheism. His pen was employed in translating the Upanishads or Vedic commentaries into Bengali and in expounding and defending his opinions. In 1828, he founded the Brahma Sabha or assembly for the worship of Brahma. The few adherents whom he had gathered round him assembled daily, chaunted hymns in honor of Brahma and listened to the reading of Vedic works. In 1830, the Rajah went to England and died there. At that time, his sect numbered only some five or six out-and-out members.

In 1839, the sect gained several influential members and put forth vigorous efforts in the way of proselytism by sending forth itinerants, by the issue of periodicals and pamphlets and by the establishment of schools.

Up to 1845, the Vedas still continued to be professedly the standard of faith. But discussion, which their own position and publications had awakened, lead to the discovery that in their interpretation of the Vedas the Samaj had been altogether wrong: there was no monotheism there, but a rude and simple worship of the elements, whilst the doctrine of subsequent works was pantheistic. Driven from their first standard, the Brahma Samaj members betook themselves to *nature*. Once at sea, they were open to the influence of every passing wind. The English language opened to them the works of Christians of the rationalistic school. They who began with the old theology of the Rishis, whose hymns are recorded in the Rig-Veda, found their way to the feet of Parker, Emerson and Newman and now glory in a religion of *intuition*. The heart is to them the only Véda.

The sect has continued to increase. It is followed with the sympathy of young India. It is said to number 1,500 members in Calcutta alone. Branch Societies are formed in the principal cities of Bengal. The press is kept busy; lecturers on this new philosophy emulate the Christian Missionary in their preaching tours. Only a few months ago, an agent of the Society, an accomplished man and an able speaker in English, paid a proselytising visit to Madras and Bombay. "The *Samaj* is therefore a *Power*—and a power of no mean order—in the midst of us. It is in point of fact in this part of India (Calcutta) the grand counter-antagonist of an aggressive Christianity. It is a Power therefore in whose history, develop-

ments, characteristics and proceedings, all the Missionary churches of Christendom ought to feel a deep and peculiar interest."* †

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* I must confess my obligations in drawing up this sketch, to a paper by Dr. Duff, inserted in the "Christian Work" for July 1863.

† After the preceding pages had passed through the press, I met with a little work entitled "The Tribes inhabiting the Neilgherry Hills" by the Rev. F. Metz. This must be my apology for introducing here a note which would have been more correctly placed at the end of the preceding chapter. Five tribes are said to inhabit the Neilgherry Hills, namely, the Todas, Badagas, Kurumbas, Kotas and Irulas. The Todas, who regard themselves as the aristocracy of the clans, do not exceed one thousand souls. They have one material object of worship. "It is the sacred buffalo bell which they look upon as a representation of the deity, called by them Hiriadeva or chief god. Before this bell libations of milk are poured and prayers offered by their priests." The god whom the Missionary preaches, they call Usuru Swámy or the Lord of life. They also believe that particular deities inhabit certain spots up and down the hills. Their hierarchy comprises three offices; that of Pálál or milkman, a kind of recluse, Kávalál, an attendant upon the former and Váisháli, the village priest, who is consecrated to his office by a month of hard asceticism in the jungles. Their worship consists of bloody sacrifices, libations and offerings, and during its celebration, the priest professes to be possessed of the deity worshipped.

The Badagas form the most numerous of the Hill tribes and are said to number 15,000 souls. They are sub-divided into eighteen different classes, amongst whom, there is a degenerate tribe of Brahmans. They are professedly Lingadáris, but there are numberless objects to which they pay religious worship, such as the remains of a cromlech, the ruins of old houses, pillars, a rusty knife, and the images of their dead heroes and heroines. There are but two representations of Ráma on these hills, and but one man who wears the Vishnavite mark. They have amongst them a ceremony very much like that of the scapegoat in the Levitical economy, and they acknowledge a crude belief in a future state.

The Kurumbas inhabit the slopes of the Hills and are the priests and musicians of the two tribes above them. They are universally dreaded as sorcerers.

The Kotas have seven villages and are the artificers of the Hills. They worship Siva and Parvati.

The Irulas are off-shoots from a Tamil stock, whilst the other tribes speak the Canarese language. They live almost at the foot of the Hills; they are Vaishnavas in creed and act as priests at the shrines dedicated to Ráma amongst the Badagas.—*Ed.*

# OF SECTARIAL MARKS, OR SYMBOLS—THE GAYATRI—O'M—AND OTHER SACRED TEXTS AND WORDS, REVERENCED BY HINDUS.

The Hindus are prone to fancying a type of something mysterious in almost every subject that can come under their contemplation: any thing hollowed out, conveying an idea of capacity, they deem typical of the *Yóni*, or *Argha*, itself a type of female nature, or the *Sakti*, or power, of SIVA: of this some notice has been taken in a preceding article. The sea, a pond, a well, a cave, the palm of the hand, or any thing similarly hollowed, convey to their enthusiastic minds an idea of the *Argha*; and their periphery, real or imaginary, an idea of the *Yóni*. In like manner, a mountain, a hill, a tree deprived of its boughs, a mast, a pole, an obelisk, a pyramid, or any thing conical or erect, excites an idea of the *Linga*; and such subject they can fancy its symbol: a conical stone is particularly so esteemed, or fire, whose natural and necessary form is conical.—Hence a triangle, with its apex upwards, is the immediate type of MAHA'DE'VA, who, in some relations, is Fire personified.—VISHNU is, in like manner, a personification of the principle of humidity; and water is symbolized by a cone, or triangle, with its apex downwards: these types correctly denoting the ascending and descending properties of their respective prototypes—elemental fire and water. The two conjoined, like our masonic symbol, express the junction or union of the two elements, or deities: this mark, or character, is said to represent also VISHNU and PRIT'HIVI, of whom an equilateral triangle is severally the type.

For this six-pointed diagram the Brahmans have several mysterious names; but it is generally called Sashtikóna, which, I believe, means six-angles. If it have five points, it is also replete with mythological allusions: SIVA and BRAHMA have, or had, five heads. The diagrams have also mathematical properties of a mysterious description: and they serve, like our fox and goose, or solitaire, boards, for a species of game, played with cowries, or with dice, guiding the movements of the men. It is a popular game, and the instruments of play are always at hand: the lines drawn in the dust with the finger, and a few stones picked up, will furnish the means of gaming: cowries being used as money, two or three of them are rarely wanting to a party disposed to play.

In a fine painting of the fort gate of Agra, by DANIELL, an artist unrivalled in oriental scenery, exhibited at Somerset House last

year (1808), this sexangular reunion is delineated, as sculptured in large dimensions on each side the gateway. Although the fort of Agra be mostly of Mahomedan architecture, it may probably have been constructed, like Juanpore, out of the ruins of Hindu masonry: I do not know that Mahomedans hold such symbols in any reverence: in charms, philters, amulets, &c. they, like Hindus, have great faith.

The triangle, is called Trikòna which it literally means; and has been explained to me by a Brahman as the symbol of certain deities or powers, and as the type of triune coequality: and hence applied by some to the three great powers conjointly. A point, represents the Deity: having neither length nor breadth—self-existing—containing nothing. A circle is BRAHM, Eternity; having neither beginning nor end—unity—perfection. A circle enclosing a triangle, and a triangle enclosing a circle, have also mysterious allusions, like similar hieroglyphics among Freemasons and others, to Trinity in Unity, and Unity in Trinity, not easily comprehended.

Mr. PATERSON informs us, (*As. Res.* Vol. VIII. p. 77.) that the triangle is a symbol of SIVA, uniting in himself the three great attributes; also of his consort, similarly gifted. If we inquire of a Saiva, or rather of a Lingadári, he will dignify the object of his adoration with every attribute of Divinity; as will a Sakta, varying the object from SIVA to his consort, DE'VI. A Vaishnava will describe full-gifted VISHNU; with a Gocalastya, KRISHNA is the Almighty; with a Ramanuja, RAMA, as we have frequently noticed in the course of this work, more especially under the head of SECTS.

In the Durga-puja, Mr. PATERSON proceeds to inform us, the sacred jar, an essential article in the celebration of those mysteries, is marked with the combined triangles, denoting the union of the two deities, SIVA and DURGA. The *Saktas*, worshippers of the *Sakti*, or female principle, and the *Vaishnavas*, in their *puja*, use also mystical jars marked with mystical figures. These marks, Mr. PATERSON says, are called *Tantra*; and are hieroglyphic characters, of which there are a vast number. He hence ingeniously deduces the identity of the Hindu *puja* with some Egyptian rites of a corresponding nature.—See his Essay on the Origin of the Hindu Religion, in the eighth volume of the *Asiatic Researches*.

Among the Jainas a sort of armorial-bearing seems to have been adopted, more commonly than is observable with other orientals: for it is not, I think, very general for Indian families—not even of noble or of royal rank, to adopt any distinguishing badge, as hath long been so universal in Europe. Such individuals as could not write, used a mark or stamp, which is now called *Byse*: TIPPOO SULTAN used one, although he could write; and had also a tiger for his emblem: and several of his copper coins, as exhibited by me in a former work, bore an elephant—others, an axe.

The words *Yantra* and *Tantra*, as well as to hieroglyphics, are applied also to a sort of invocatory incantation of a supplicatory tendency—*Tantra* especially; also a philter. *Yantra* means, farther, a sort of magic square, either of figures, or an *abracadabra*.

*Mantra* is an imprecatory incantation : it is generally composed of a passage from the *Veda*, in which the name of some tremendous deity occurs. The Hindus, and, indeed, the Mahomedans too, have great faith in the efficacy of propitiatory incantations, and great dread of those of a malevolent tendency. The following passage from the *Ramayana* will exemplify this; and, with those who have faith in such works, affords a sufficient reason to fear the effects of such curses.—

"Even he who cannot be slain by the ponderous arms of Indra, nor by those of Kali, nor by the terrible *chakra* of Vishnu, shall be destroyed, if a Brahman curse him, as if he were consumed by fire." Brahmanical potency, almost, it may, indeed, be said, omnipotency, is strongly enforced.

It is generally known that Hindus mark their foreheads, and have a superstitious regard for such distinctions. I have been told, that it is held necessary, where convenient, or no especial objection or difficulty exist, for these marks to be daily renewed. A Brahman cannot perform any of his daily sacrifices, ablutions, &c. without the completion or contemplation of this distinction ; and it is irreverent in one of an inferior tribe to approach a holy man, or to ask his blessing, or to partake in the benefit of any religious rite, without, this sectarial decoration. The race of Hindus are generally understood to be divided into the two grand sects of Saiva, otherwise called *Sivabakhtas*, worshippers of Siva ; and *Vaishnava* otherwise *Vishnubakhtas*, worshippers of Vishnu. These, as hath been so often noticed, are variously subdivided; but it is said, that the former are to be known by the horizontal position of their forehead-lines, and the latter, by their perpendicularity. This is, I believe, generally correct: but there are many exceptions to this rule, and some anomalies.

As well as the forehead, it will have been observed that Hindus paint their arms and breasts also, and sometimes their throats : sandal powder, turmeric, chuna, or lime, ashes from a consecrated fire, cow-dung, and other holy combustibles, made adhesive by a size of rice-water, or sometimes rubbed on dry, are the ingredients and usages on this occasion. Several lines of white, ashen, or yellow hue, are commoly seen drawn across the arms and breasts; and I understand that *Yogis* and *Saniasis*, and other pious persons, frequently carry about them a little packet of these holy pigments, with which they mark those who show them respect, in repayment of their attentions.

[The first act of a Brahmin's devotions is an invocation of his Guru, or spiritual teacher, who is regarded as an incarnation of the deity. His second act is the Gunga Snâna or bathing in the Ganges. The principal rivers in India are regarded as branches of the heavenly Ganges and failing a river exalted to that dignity by Puranic legends, any other stream will do. It must however be regarded as a symbol of the Ganges. The nature of this ceremony will be understood by a reference to the Plate which has been borrowed from Mrs. Belnos's work on the daily ceremonies of the Brahmans. Entering knee-deep into the water, he jerks a little water over his head with his right hand; then holding some in the half-closed palm of the same hand, he invokes Vishnu or Siva. He then plunges several times into the water and washes his limbs, repeating the praises of Gunga. This is succeeded by many genuflexious and sprinklings in honor of all the gods.

His ablutions completed, the Brahman seats himself composedly on the ground. His left hand hangs listlessly by his side, his right hand is covered by a cloth. He then repeats the Gayatri mentally and utters it also, with the fingers of the concealed hand, after the fashion of a deaf-and-dumb alphabet. This is represented in the Plate, for which we are indebted to Mrs. Belnos's book.—*Ed.*]

The extreme importance that the Hindus attach to the supposed profundity of the Gayatri, renders it a text of more curiosity than, perhaps, indifferent readers will be able to discover in the words themselves, in either their familiar or recondite allusions.

I shall give several translations of it, by different Sanskrit scholars, premising that it is a text mentally recited, never articulated. I was, until lately, persuaded that none but Brahmans, and not all Brahmans, were taught this sacred text; but I am forced, somewhat reluctantly, to yield that opinion to the authority of better informants: at any rate, it is evident, that, whatever may be the existing practice on that point, it was the usage formerly to teach it as a matter of course, indiscriminately, to the three first classes—the Brahman, Chetriya, and Vaisya, unless the individual were rendered by vice unworthy of the "second birth" promised in the holiness of this mysterious regeneration.

There is no doubt but that pious Brahmans would be very deeply shocked at hearing the Gayatri defiled by unholy articulation, even if expressed in the most respectful manner; and would be distressed at knowing the characters and meaning to be in the possession of persons out of the pale of sanctity. I know a gentleman, on the western side of India, who has the characters; and their sound, if uttered, in our letters. He once, without perhaps, being aware of the result, began to recite it audibly in the presence of a pious Pandit; but the astonished priest stopped his ears, and hastened, terrified, from his presence. I should be sorry, for my own part, if it were revealed so as to be uttered by individuals who might incon-

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GUNGA PÚJA

siderately, and perhaps wantonly, wound the feelings of so many good and respectable men as would thereby become liable to—what they would conceive, such profanity: its promulgation, while distressing to many, would answer no desirable end either to science or literature.

I now proceed to give the promised extracts illustrative of the *Gayatri.*

*Sir* W. JONES says that the *Gayatri* is called the "Mother of the *Vedas*;" and in the conclusion of the preface to the *Institutes* of MANU, he intends a translation in the following passage, the words in Italics being those immediately of the text:—

"The many panegyrics on the *Gayatri,* the Mother, as it is called, of the *Vedas,* prove the author to have adored, not the visible material sun, but that *divine and incomparably greater light, which illumines all, delights all, from which all proceed, to which all must return, and which alone can irradiate* (not our visual organs merely, but our souls, and) *our intellects.* These may be considered as the words of the most venerable text in the *Indian* scripture."

Another translation occurs in the thirteenth volume of his work, in which the author seemed to intend making the translation as literal as possible:—

"*The* GAYATRI *or holiest verse of the* VEDAS."

"Let us adore the supremacy of that divine Sun, the Godhead who illuminates all, who recreates all, from whom all proceed, to whom all must return; whom we invoke to direct our understanding aright in our progress toward his holy seat."—Page 367.

The following paraphrase, or commentary, is by the learned *Pandit,* RHADAKANT; and is evidently descriptive of BRAHM:—

"Perfect truth; perfect happiness; without equal; immortal; absolute unity; whom neither speech can describe, nor mind comprehend; all-pervading; all-transcending; delighted with his own boundless intelligence, not limited by space or time; without feet, moving swiftly; without hands, grasping all worlds; without eyes, all-surveying; without ears, all-hearing; without an intelligent guide, understanding all; without cause, the first of all causes; all-ruling; all-powerful; the creator, preserver, transformer, of all things.—Such is the Great One: this the *Vedas* declare."—*Ib.* p. 369.

*Ins.* of MANU, Chap. II. v. 76.—"BRAHMA milked out, as it were, from the three *Vedas,* the letter A, the letter U, and the letter M; together with three mysterious words, *bhur, bhuvah, swer;* or *earth, sky, heaven.*—"77. From the three *Vedas* also

the Lord of Creatures, incomprehensibly exalted, successively milked out the three treasures of that ineffable text, beginning with the word *Tad,* and entitled *Savitri,* or *Gayatri.*—" 78. A priest who shall know the *Veda,* and shall pronounce to himself, both morning and evening, that syllable, and that holy text, preceded by the three words, shall attain the sanctity which the *Veda* confers.—" 79. And a twice-born man, who shall a thousand times repeat those three (or *om* the *vyahritis,* and the *gayatri,*) apart from the multitude, shall be released in a month even from a great offence, as a snake from his slough.—" 80. The priest, the soldier, and the merchant, who shall neglect this mysterious text, and fail to perform in due season his peculiar acts of piety, shall meet with contempt among the virtuous.—" 81. The three great immutable words, preceded by the triliteral syllable, and followed by the *gayatri,* which consists of three measures, must be considered as the mouth, or principal part of the *Veda.*—" 82. Whoever shall repeat, day by day, for three years, without negligence, that sacred text, shall hereafter approach the divine essence, move as freely as air, and assume an ethereal form.—87. By the sole repetition of the *Gayatri,* a priest may indubitably attain beatitude, let him perform or not perform any other religious act."

Chap. VI. v. 70.—" Even three suppressions of breath, made according to the divine rule, accompanied by the triverbal phrase (*bhurbhuvaswah*), and the triliteral syllable (*o'm*), may be considered as the highest devotion of a *Brahman* ;—" 71. For as the dross and impurities of metallic ores are consumed by fire, thus are the sinful acts of the human organ consumed by the suppression of the breath, while the mystic words and the measures of the *Gayatri* are revolved in the mind." (The suppression of the breath is thus performed by the priest :—Closing the left nostril with the two longest fingers of the right hand, he draws his breath through the right nostril ; then closing that nostril likewise with his thumb, holds his breath while he meditates the text : he then raises both fingers off the left nostril, and emits the suppressed breath, having, during its suppression, repeated to himself the *Gayatri,* with the mysterious names of the worlds, the triliteral monosyllable, and the sacred text of BRAHM. A suppression of breath is thus explained by an ancient legislator to imply the following meditation : "*Om !* earth ! sky ! heaven ! middle region ! place of birth ! mansion of the blessed ! abode of truth !—We meditate on the adorable light of the resplendent Generator which governs our intellects : which is water, lustre, savour, immortal, faculty of thought, BRAHM, earth, sky, heaven."—See *As. Res.* Vol. V. Art. xxii.)

In the *Asiatic Researches, Mr.* COLEBROKE, in his Dissertations on the Religious Ceremonies of the Hindus, and on the Vedas, has given several versions of the *Gayatri,* as used in different rites : they here follow.—

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GAYATRI OR SECRET [illegible]

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"On another occasion, the *Gayatri*, properly so called, bears the following import;—'On that effulgent power, which is BRAHM himself, and is called the light of the radiant Sun, do I meditate; governed by the mysterious light which resides within me, for the purpose of thought: that very light is the earth, the subtle ether, and all that exists within the created sphere; it is the threefold world, containing all which is fixed or moveable; it exists internally in my heart, externally in the orb of the sun, being one and the same with that effulgent power. I myself am an irradiated manifestation of the Supreme BRAHM.'—"With such reflections," says the commentator, "should the text be inaudibly recited."—Vol. V. p. 359.

He, in another place, thus renders the important text:—*Earth! Sky! Heaven!*—Let us meditate on (thee, and on) the most excellent light and power of that generous, sportive, and resplendent Sun; (praying that) it may guide our intellects."—Vol. VII. p. 259.

"The last hymn, or *Sukta*, of the third book of the first *Veda*, which book contains invocations by VISWAMITRA, consists of six prayers; one of which includes the celebrated Gayatri. This remarkable text is repeated more than once in other *Vedas;* but since VISWAMITRA is the *Rishi* to whom it was revealed, it appears that its proper and original place is in this hymn. I therefore subjoin a translation of the prayer which contains it, as also the preceding one, (both of which are addressed to the Sun) for the sake of exhibiting the *Indian* priests' confession of faith, with its context; after having, in former essays, given more than one version of it apart from the rest of the text."—

"This new and excellent praise of thee, O splendid playful Sun! (PUSHAN,) is offered by us to thee. Be gratified by this my speech: approach this craving mind, as a fond man seeks a woman. May that Sun (PUSHAN), who contemplates, and looks into, all worlds, be our protector.

"LET US MEDITATE ON THE ADORABLE LIGHT OF THE DIVINE RULER (SAVITRI).—MAY IT GUIDE OUR INTELLECTS. Desirous of food, we solicit the gift of the splendid Sun (SAVITRI), who should be studiously worshipped. Venerable men, guided by the understanding, salute the divine Sun (SAVITRI) with oblations and praise."

"SAYANACHARYA, the commentator, whose gloss is here followed, considers this passage to admit of two interpretations: 'the light, or BRAHM, constituting the splendour of the Supreme Ruler, or the Creator of the Universe;' or 'the light, or orb, of the splendid Sun."—Vol. VIII. p. 400.

The passage in capitals appears to contain the whole of the Gayatri; and, with its context, is sufficient to prove that the Hindus, esoteri-

cally, are not polytheists. But it is difficult to conceive, why the text should be so sedulously kept secret: for its exposition, unconnected with the idea of mystery, and affectation of profundity, doth not appear likely to have the effect, so dreaded by priests, of "guiding the intellects" of the multitude to the discovery of truth.

The sacred monosyllable is generally spelled OM; but being triliteral, seems better expressed by AUM, or AOM, or AWM, it being formed of the three Sanskrit letters that are best so represented. This mystic emblem of the Deity was first introduced to the European world by the translation of the Gita; where we are told it is forbidden to be pronounced but in silence. "The first letter stands, for the Creator, the second for the Preserver, and the third for the Destroyer."

Again: "*OM*, *Tat*, and *Sat*, are the three mystic characters" (which are given, but I have not the types,) "used to denote the Deity. The word *Sat* is used for qualities which are true, and for qualities which are holy: it is applied also to deeds which are praiseworthy. Attention in worship, zeal, and deeds of charity, are likewise called *Sat*."—*Gita*, p. 22.

KRISHNA, describing his own excellencies, selects the first and best of many things to compare to himself. "I am," he says to ARJUN, "the monosyllable among words."—*Gita*, page 68, "Amongst harmonious measures, I am the *Gayatri*."—*Ib.* page 87.

Mr. PATERSON calls this mystic sign of BRAHM by the name of *Pranava*: and by making a sort of double cypher of the O M, and filling it up, and giving a body to the central and connecting part of the cypher fancies he has discovered a mysterious triad represented at *Jagan-nath*: it is curious, but not easily explained without his plate.

# OF THE VEDAS, PURANAS, &c.

THERE are eighteen *Vidyas*, or parts, of true knowledge, and some branches of knowledge, *falsely so called.*

"The first four are the immortal *Vedas*, evidently revealed by God; which are entitled, in one compound word, *Rigajushsamat'harva*, or in separate words, *Rish, Yajush, Saman* and *At'harvan*. The *Rigveda* consists of five sections; the *Yajurveda*, of eighty-six; the *Samaveda*, of a thousand; and the *At'harvaveda*, of nine; with eleven hundred *sac'has*, or branches, in various divisions and subdivisions. The *Vedas*, in truth, are infinite; but were reduced, by VYASA, to this number and order: the principal part of them is that which explains the duties of man in a methodical arrangement; and in the fourth is a system of divine ordinances.

"From these are deduced the four *Upa-vedas*;* namely, *Ayush, Gandharva, Dhanush* and *St'hapatya*. The first of which, or *Ayurveda*, was delivered to mankind by BRAHMA, INDRA, DHANWANTARI, and five other deities; and comprises the theory of disorders and medicines, with the practical methods of curing diseases. The second, on music, was invented and explained by BHARATA: it is chiefly useful in raising the mind by devotion to the felicity of the Divine Nature. The third *Upaveda* was composed by VISWAMITRA, on the fabrication and use of arms, and implements handled in war by the tribe of *Kshatriyas*. VISWAKARMAN revealed the fourth, in various treatises on sixty-four mechanical arts, for the improvement of such as exercise them.

"Six *Angas*, or *bodies of learning*, are also derived from the same source."—(I omit their names and contents: their subjects chiefly are—1. of the pronunciation of vocal sounds; 2. detail of religious acts and ceremonies; 3. grammar; 4. prosody; 5. astronomy; 6. on the signification of difficult words and phrases in the *Vedas*.)

"Lastly, there are four *Upangas*,* called *Purana, Nyaya, Mimansa*, and *Dherma-sastra*. Eighteen *Puranas* (that of BRAHMA, and the rest,) were composed by VYASA, for the instruction and entertainment of mankind in general." *Nyaya* is a collection of treatises, in two parts, on metaphysics, logic, philosophy, &c. *Mimansa* is somewhat similar, divided into two parts; the latter, called "*Uttara*, abounding in questions on the Divine Nature, and

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* *Upa-veda, Upanga, Uppurana*, infer a work deduced, respectively, from its principal; *up*, like our *sub*, implies inferiority—See WILFORD, *As. Res.* Vol. III. p. 302.

other sublime speculations, was composed by VYASA, in four chapters and sixteen sections. It may be considered as the brain and spring of all the *Angas*; it exposes the heretical opinions of sophists; and, in a manner suited to the comprehension of adepts, it treats on the true nature of GANE'SA, BHASKARA, or the Sun, NI'LAKANTA, LAKSHMI, and other *forms* of One Divine Being."

"The body of *Law* called *Smriti*, consists of eighteen books," &c. &c. "delivered for the instruction of the human species by MANU, and other sacred personages."

"As to *Ethics* the *Vedas* contain all that relates to the duties of kings: the *Puranas*, what belong to the relation of husband and wife: and the duties of friendship and society, (which complete the triple division,) are taught succinctly in both. This double division of *Angas* and *Upangas* may be considered as denoting the double benefit arising from them in *theory* and *practice*."

"The *Bharata* and *Ramayana*, which are both epic poems, comprise the most valuable part of ancient history."

"*Sanc'hya* is two-fold—that with ISWARA, and that without ISWARA; called *Patanjala* and *Kapila*: the latter, in six chapters, on the production of all things by the union of PRAKRITI, or *Nature*, and PURUSHA, or the *first male*," &c. &c. "These books are not really divine, but contain infinite contradictions."

The *Mimansa*, therefore, is in *two* parts, the *Nyaya* in *two*, and the *Sanc'hya* in *two*; and these *six* schools comprehend all the doctrines of the theists."

"Lastly, appears a work written by BUDHA: and there are also *six* atheistical systems of philosophy, entitled *Yogachara, Saudhanta, Vaibhashica, Madhyamica, Digambara,* and *Charvac;* all full of indeterminate phrases, errors in sense, confusion between distinct qualities, incomprehensible notions, opinions not duly weighed, tenets destructive of natural equality—containing a jumble of atheism and ethics; distributed, like our orthodox books, into a number of sections, which omit what ought to be expressed, and express what ought to be omitted; abounding in false propositions, idle propositions, and impertinent propositions."

"Such," concludes the author, "is the analysis of universal knowledge, *practical* and *speculative*."—Page 344.

A very ingenious and learned commentary follows, by Sir WILLIAM JONES, from which the following passages are selected.—

"The *Vedas* consist of three *Kandas*, or *general heads*—namely, *Karma, Jnyona, Upasána;* or *Works, Faith,* and *Worship.* To the first of which, the author of the *Vidyadersa*, or *view of learning*, a rare *Sanskrit* book, wisely gives the preference; as MANU himself prefers *universal benevolence* to the *ceremonies* of religion."

"After all, the books on *divine knowledge*, called *Veda*, or what is *known*, and *Sruti*, or what has been *heard*, from revelation, are still supposed to be very numerous; and the *four* here mentioned are thought to have been selected as containing all the information necessary for man. It must not be omitted, that the commentaries on the Hindu scriptures, among which that of VASISHTHA seems to be reputed the most excellent, are innumerable; but, while we have access to the fountains, we need not waste our time in tracing the rivulets."

"From the *Vedas* are immediately deduced the practical arts of chirurgery and medicine, music and dancing; archery, which comprises the whole art of war; and architecture, under which the system of mechanical arts is included."

"Next in order to these, are the six *Vedangas*: three of which belong to grammar, one relates to religious ceremonies; a fifth, to the whole compass of mathematics; and the sixth, to the explanation of obscure words or phrases in the *Vedas*."

"Subordinate to these *Angas* (though the reason of the arrangement is not obvious,) are the series of *sacred poems*, the body of law and the *six* philosophical *sastras*."

"It results, from this analysis of Hindu literature, that the *Veda, Upaveda, Vedanga, Purana, Dherma*, and *Dersana*, are the *six* great *Sastras*, in which all knowledge, divine and human, is supposed to be comprehended. And here we must not forget, that the word *Sastra*, derived from a root signifying *to ordain*, means generally an ordinance, and particularly a *sacred ordinance*, delivered by inspiration: properly, therefore, the word is applied only to *sacred literature*, of which the text exhibits an accurate sketch."

"The Sudras, or fourth class of Hindus, are not permitted to study the six proper Sastras before mentioned; but an ample field remains for them in the study of profane literature, comprised in a multitude of popular books, which correspond with the several *Sastras*, and abound with beauties of every kind. All the tracts on medicine must, indeed, be studied by the *Vaidyas*, or those who are born physicians; and they have often more learning, with far less pride, than any of the Brahmans: they are usually poets, grammarians, rhetoricians, moralists; and may be esteemed, in general, the most virtuous and amiable of the Hindus."

In the commentary, whence the preceding extracts are taken, Sir W. JONES gives some of the reasons that induced him and Mr. WILKINS to believe, notwithstanding the fable of BRAHMA'S *four* mouths, each of which uttered a *Veda*, that the fourth, or *A'tharvaveda*, was written or collected after the other three Vedas. He adduces arguments strongly confirming such inference: but however

conclusively such arguments had enforced this belief on the minds of most who think at all on the subject, it has subsequently and recently been so cogently assailed by Mr. COLEBROKE, that, without farther support, it must necessarily be much enfeebled, if not altogether driven from its position.

The sources of the *three Vedas* are thus given by a commentator, quoting from the scripture itself—

"The *Rigveda* originated from fire, the *Yajurveda* from air, and the *Samaveda* from the Sun."

"MANU (chap. i. v. 23.) alludes to this fabulous origin of the *Vedas:* but a commentator explains it by remarking, that the *Rigveda* opens with a hymn to fire; and the *Yajurveda*, with one, in which air is mentioned. Another commentator has recourse to the renovations of the universe.—'In one *Kalpa*, the *Vedas* proceeded from fire, air, and the sun; in another, from BRAHMA, at his allegorical immolation."—*Ib.*

"The *Vedas* are a compilation of prayers, called *Mantras;* with a collection of precepts and maxims, entitled *Brahmanas:* from which last portion, the *Upanishad* is extracted. The prayers are properly the *Vedas,* and apparently preceded the *Brahmanas.*"—*Ib.*

"Each *Veda* consists of two parts, denominated the *Mantras* and the *Brahmanas,* or prayers and precepts. The complete collection of the hymns, prayers, and invocations, belonging to one *Veda,* is entiled its *Sanhita;* every other portion of Indian scripture is included under the general head of divinity—(*Brahmana*)—this comprises precepts which inculcate religious duties, maxims which explain those precepts, and arguments which relate to theology. But, in the present arrangement of the *Vedas,* the portion which contains passages called *Brahmanas,* includes many which are strictly prayers, or *Mantras.* The theology of the Indian scripture, comprehending the argumentative portion entitled *Vedánta,* is contained in tracts denominated *Upanishad;* some of which are portions of the *Brahmana,* properly so called: others are found only in a detached form; and one is a part of a *Sánhita* itself."—Page 388.

"Prayers, employed as solemn rites, called *Yajnyas,* have been placed in the three principal *Vedas:* those which are in prose, are named *Yajush;* such as are in metre, are denominated *Rik;* and some which are intended to be chanted, are called *Saman:* and those names, as distinguishing different portions of the *Vedas,* are anterior to their separation in VYASA'S compilation. But the *At'harvana,* not being used at the religious ceremonies above mentioned, and containing prayers employed at lustrations, at rites conciliating the deities, and as imprecations on enemies, is essentially different from the other *Vedas.*" This is adduced by Mr. COLEBROKE

as the true reason why the three first *Vedas* are often mentioned without any notice of the fourth; "which must be sought," he says, "not in their different origin and antiquity, but in the difference of their use and purport."—Page 381.

"The subjects and uses of the prayers contained in the *Vedas*, differ more than the deities which are invoked, or the titles by which they are addressed: every line is replete with allusions to mythology,* and to the Indian notions of the Divine Nature and of celestial spirits. For the innumerable ceremonies to be performed by a householder, and, still more, for those endless rites enjoined to hermits and ascetics, a choice of prayers is offered in every stage of the celebration. It may be here sufficient to observe, that INDRA, or the firmament, fire, the sun, the moon, water, air, the spirits, the atmosphere, and the earth, are the objects, most frequently addressed; and the various and repeated sacrifices with fire, and the drinking of the milky juice of the moon-plant, or acid ascelepias, furnish abundant occasions for numerous prayers adapted to the many stages of those religious rites."—Page 398.

Mr. COLEBROKE, after giving very strong reasons for believing the *Vedas* to be genuine compositions, in opposition to some assertions of their having been forged or grossly interpolated, proceeds thus—

"The greatest part of the books received by the learned among the *Hindus* will assuredly be found genuine: I do not doubt that the *Vedas*, of which an account has here been given, will appear to be of this description.

"In pronouncing them to be genuine, I mean to say, that they are the same compositions, which, under the same title of *Veda*, have been revered by Hindus for hundreds, if not thousands, of years. I think it probable that they were compiled by DWAPYANA, the person who is said to have collected them, and who is thence named VYASA, or the *Compiler*."—Page 488.

The reverence in which the *Vedas* are held by the Hindus will appear from the following texts in the *Institutes* of MANU.—

Chap. I. v. 23.—"From fire, from air, and from the sun, he" (the Supreme Ruler) "milked out, as it were, the three primordial

* "Not a mythology which avowedly exalts deified heroes, (as in the *Puranas*,) but one which personifies the elements and planets; and which peoples heaven, and the world below, with various orders of beings.—Observe, however, in many places, the ground-work of legends, which are familiar in mythological poems—such, for example, as the demon VRITRA, slain by INDRA who is thence surnamed VRITRAHAN: but I do not remark any thing that corresponds with the favourite legends of those sects which worship either the *Linga* or *Sakti*, or else RAMA or KRISHNA. I except some detached portions, the genuineness of which appears doubtful, as will be shown towards the close of this essay."—Page 396.

*Vedas*, named *Rich Yajush*, and *Saman*, for the due performance of the sacrifice."

Chap. IV. v. 124.—" The *Rigveda* is held sacred to the gods; the *Yajurveda* relates to mankind; the *Samaveda* concerns the manes of ancestors, and the sound of it, when chanted, raises therefore a notion of something impure."—" 125. Let the learned read the *Veda* on every lawful day, having first repeated, in order, the pure essence of the three *Vedas*; namely, the *Pranava*, the *Vyahritis*, and the *Gayatri*." (*Pranava* seems the same with O'M.)

Chap. XI. v. 262.—" A priest, who should retain in his memory the whole *Rigveda*, would be absolved from guilt, even if he had slain the inhabitants of the three worlds, and had eaten food from the foulest hands.—" 263. By thrice repeating the *Mantras* and *Brahmanas* of the *Rig*, or those of the *Yajush*, or those of the *Saman*, with the *Upanishads*, he shall perfectly be cleansed from every possible sin.—" 264. As a clod of earth, cast into a great lake, sinks in it, thus is every sinful act submerged in the triple *Veda*.— " 266. The primary triliteral syllable, in which the three *Vedas* themselves are comprised, must be kept secret as another triple *Veda*: he knows the *Veda*, who knows the mystic sense of that word."

Chap. XII. v. 109.—" Well instructed *Brahmans* are they who can adduce occular proof from the scripture itself, having studied, as the law ordains, the *Vedas*, and their extended branches, or *Vedangas*, *Mimansa*, *Nyaya*, *Dhermasastra*, *Puranas*."

The age of the *Vedas* and *Puranas* is a point on which some discrepancies exist among the most respectable of *Sanskrit* scholars: in noticing them, I trust I do not volunteer an invidious task; for my object is to excite some farther investigation of a point in itself curious and interesting.

Sir W. JONES (*As. Res.* Vol. I. p. 238,) rejects the claim of *Vedas* to the *very* high antiquity that some warm advocates were disposed to confer on them: he could never believe that they were actually written before the flood; but ventures to assert that they are far older than any other *Sanskrit* composition. And, in Vol. II. p. 305 he says, that he " firmly believes, from internal and external evidences, that three of the *Vedas* are more than three thousand years old: and, in Vol. III. p. 404, says they appear to stand next in antiquity to the five books of MOSES. In the preface to the *Institutes* of MANU, the learned translator deems the three first *Vedas* to have been composed about 300 years before the *Institutes*, and about 600 before the *Puránas* and *Itahasas*, which he was fully convinced were not the productions of VYASA. The *Institutes* are supposed to have received their present form about 880 years before

CHRIST's birth. By one mode of reckoning, the highest age of the *Yajurveda* is carried to 1580 years before the birth of our SAVIOUR, (which would make it older than the five books of MOSES); and the *Institutes* must then be assigned to about 1280 years before the same epoch: but Sir W. JONES deems the former date of 880 years for the *Institutes* the more probable. This would give the *Yajurveda* an age, in 1809, of about 2990 years; or 2980, when the translator published MANU.

Mr. COLEBROKE (*As. Res.* Vol. VII, p. 284.) infers, from several *data* there given, the probability that the *Vedas* were not arranged in their present form earlier than the fourteenth century before the Christian era, but cautiously marks the inference as vague and conjectural; about 3200 years would hence be taken for the *maximum* of elapsed years since the present arrangement of the *Vedas*. And deducing, by Sir WILLIAM JONES's method, the comparative age of the *Puránas*, they will be 2500, or 2600 years old at most; and the *Institutes*, 2800.

Mr. WILFORD (*As. Res.* Vol. V. p. 244.) says, "The *Puránas* are certainly a modern compilation from valuable materials that I am afraid no longer exist: an astronomical observation of the heliacal rising of *Canopus*, mentioned in two of the *Puránas*, puts this beyond doubt."

Mr. BENTLY, (*As. Res.* Vol. VIII. p. 240.) after giving various reasons and calculations for the foundation of his opinion, says, "it must be evident that none of the modern romances, commonly called the *Puránas*, at least in the form they now stand, are older than 684 years, but that some of them are the compilations of still later times."

As far as the *Purána*, called the *Sri Bhagavata*, is concerned, Mr. COLEBROKE countenances Mr. BENTLY's opinion. He says, "I am myself inclined to adopt an opinion supported by many learned Hindus who consider the celebrated *Sri Bhagavata* as the work of a grammarian, supposed to have lived about six hundred years ago."—*As. Res.* Vol. VIII. p. 487.

[In bringing to a conclusion these pages devoted to Hindu Mythology, it appears appropriate to place before the reader a notice of the works upon which that Mythology is constructed, brief, yet more detailed than the slight references of the preceding paragraphs. For the information which I am about to embody, I am indebted to the Introduction to Prof. Wilson's Translation of the Vishnu Purána. In each instance, I shall confine myself to the professed authorship, time and contents of the Purána under consideration.

1. **BRAHMA' PURA'NA**: revealed by Brahma to Daksha; thirteenth or fourteenth century: creation. Manwantaras, solar and lunar

dynasties; these subjects are treated summarily; the virtues and glories of the various temples of Orissa are treated of at length. A life of Krishna follows and an outline of the *Yóga* contemplation.

2. PADMA PURA'NA: derives its name from its reputed contents, referring to the period when the world was a golden lotus. The work is composed of narrations by various spokesmen. Historical sketches of Manus, Rishis and patriarchal families and of royal lines. Description of the earth; seven upper worlds; the lower worlds. Old fables are served up in a new dress, as the story of Daksha's sacrifice: new material is provided, as in stories of Krishna's youth. No portion older than the twelfth century; the last parts as recent as the fifteenth or sixteenth.

3. VISHNU PURA'NA: Narrated by Parásara the grandson of Vasishta to Maitreya. Periodical creations. Kalpa periods. General dissolutions. The Manus. Geographical accounts of India. Descriptions of the earth, the upper and lower regions and the planets— An account of the Védas. Duties of the four castes Shradás and other ceremonies; an account of the appearance of Buddha—One entire book of thirty-eight chapters is devoted to the life of Krishna. The Purána concludes with an account of the dissolution of all things and an exposition of the virtues of ascetic contemplation. Approximate date A. D. 1045.

4. VA'YU PURA'NA: Revealed by the god of the winds to the great Rishis. Creation, Manús, Rishís, Pitris, Sraddhas, Royal generalogies. Date about the fifteenth century.

5. SRI BHA'GAVATA: derives its name from being devoted to the praises of Bhágavat or Vishnu; was recited to certain Rishis by Súta, who heard it from Súka, who heard it from his father Vyása. In the early parts it deals with the same subjects as the other Puránas: in the latter books its chief characteristics are developed. They are devoted to a prolix life of Krishna. Date about the twelfth century.

6. NA'RADA OR NARADIYA PURA'NA a sectarian compilation: it was compiled for the purpose of enforcing the merit of Bhakti or devotion to Vishnu and contains a number of prayers and stories consonant with such a purpose. Date, after the Mohammedan invasion; probably the sixteenth century.

7. MA'RKANDA or MA'RKANDEYA PURA'NA: narrated in the first instance by Márkanda Muni, then by some fabulous birds. It is a sort of supplement to the Mahá Bhárata, but one portion narrates the history of the goddess Káli and is regarded as a text-book by the worshippers of that deity. Date can only be fixed by conjecture, probably the ninth or tenth century.

8. AGNI PURA'NA: revealed by Agni to Vasishta: a collation of matter derived from other sources. Avatáras, religious ceremonies: legends of holy places, &c. compiled from ancient sources, some time before the Mohammedan invasion.

9. BHAVISHYA PURA'NA. A book of pretended prophecy, but in reality a mere manual of ceremonies, compiled about the time of the Mohammedan invasion.

10. BRAHMA-VAIVARTTA PURA'NA. It is divided into four books, dedicated respectively to the narration of the acts of Brahma, Devi, Ganésa and Krishna. Modern, being decidedly sectarian, and subsequent to the rise of the worship of the youthful Krishna.

11. LINGA PURA'NA: revealed by Siva, when resident in a pillar of fire. It contains the ordinary Puránic narrations as to creation, manwantaras, &c.; then assumes its proper character as an exponent of the legends, rites and prayers, pertaining to the worship of Siva. Date, probably about the eighth or ninth century; many parts are however more modern.

12. VARA'GA PURA'NA: narrated by Vishnu in the Boar or Varága incarnation. A manual of Vaishnava worship; dated about the twelfth century.

13. SKANDA PURA'NA: does not exist in its collected form; local traditions are very frequently spoken of as parts of it, without any reason. The oldest portion is the Kási Kánda, a description of Benares, written probably anterior to the first attack upon that city, by Mahmud of Ghizni.

14. VA'MANA PURA'NA, an account of the dwarf incarnation, attributed to Brahma. It is devoted mainly to local legends and is not more than three or four centuries old.

15. KURMA PURA'NA: is said to have been narrated by Vishnu in his incarnation as a tortoise, but is devoted to the praise of Siva and Dévi. Very modern.

16. MATSYA PURA'NA is said to have been revealed by Vishnu in the form of a fish to Manu. It contains a long account of the fish incarnation, followed by miscellaneous chapters on household duties, the acts of Siva and the sacred character of various localities. It may be dated after the 12th century.

17. THE GARUDA PURANA does not contain any reason for the title which it bears. It was repeated by Brahma to Indra. Its contents are ceremonial and magical. Very modern.

18. BRAHMA'NDA PURA'NA professes to give an account of the mundane egg. No complete copy of it exists; a multitude of

mythological poems and traditions pertaining to sacred localities profess to be derived from it. Any attempt to reduce these miscellaneous productions to unity of character or fix their chronology would be useless.

Professor Wilson adds the following remark on the general question of Puranic chronology.

"The Purânas are also works of evidently different ages, and have been compiled under different circumstances, the precise nature of which we can but imperfectly conjecture from internal evidence, and from what we know of the history of religious opinion in India. It is highly probable, that of the present popular forms of the Hindu religion, none assumed their actual state earlier than time of Sankara Achariya, the great Saiva reformer, who flourished, in all likelihood, in the eighth or ninth century. Of the Vaishnava teachers, Ramanuja dates in the twelfth century, Madhwacharya in the thirteenth, and Vallabha in the sixteenth; and the Purânas seem to have accompained or followed their innovation, being obviously intended to advocate the doctrines they taught. This is to assign to some of them a very modern date, it is true; but I cannot think that a higher can with justice be ascribed to them."—*Ed.*]

THE END.

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